

Edited by A. WALTER KRAMER  
Founded in 1898 by JOHN C. FREUND

## 'WALKÜRE' OPENS NEW WINTER OPERA IN CINCINNATI

Symphony Undertakes Series of Four Wagnerian Works as Fulfillment of Long-Standing Ambition

### Goossens Is Conductor

Throngs Greet Performances of Althouse, Stueckgold, Van Gordon, Patton and Gould—Wysor Makes Operatic Debut as Fricka

CINCINNATI, Nov. 20.

THE most stimulating musical happenings Cincinnati has experienced in years were the performances of 'Die Walküre' on Nov. 8 and 9 in Music Hall with the Cincinnati Symphony conducted by Eugene Goossens providing the instrumental background.

Winter grand opera locally sponsored has been the ambition of several former conductors of our orchestra. Mr. Goossens was able to gain the consent of the symphony association and a limited budget. Four productions were projected, the first 'Die Walküre,' to be followed at intervals by 'Tannhäuser,' 'Tristan und Isolde' and 'Die Meistersinger.' Robert Korst, of the College of Music of Cincinnati, was engaged as stage director; a chorus of 100 was organized; eight local singers selected as Valkyries, and a number of smaller roles assigned to talented resident vocalists.

For 'Die Walküre,' Paul Althouse was engaged as Siegmund, Grete Stueckgold as Sieglinde, Fred Patton as Wotan, Cyrena Van Gordon as Brünnhilde, Herbert Gould as Hunding and Elizabeth Wysor as Fricka.

Up until Tuesday before the Friday  
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## At the Metropolitan Opera Guild Luncheon



New York Herald Tribune—Steffen

Lily Pons (Left) and Rosa Ponselle (Right) Were Guests of Honor at the Report Luncheon of the Metropolitan Opera Guild at the Hotel Pierre on Nov. 22. Mrs. August Belmont (Centre), Chairman, Announced That President and Mrs. Roosevelt Had Accepted Invitations to Become Members of the Guild's Sponsors' Committee

## 'TRAVIATA' TO OPEN METROPOLITAN

Bori, Crooks and Tibbett In Cast, with Panizza as Conductor — New Scenery by Jorgulesco—First Appearance of American Ballet

VERDI'S 'La Traviata,' with a new scenic investiture, will open the fifty-first season of opera at the Metropolitan Opera House on Monday, Dec. 16. In making this announcement last week, General Manager Edward Johnson of the Metropolitan Opera Association, also made public the assignment of principal roles for the opening performance to Lucrezia Bori, Richard

Crooks and Lawrence Tibbett. Ettore Panizza will conduct.

The American Ballet, of which George Balanchine is director, will make its initial appearance in conjunction with the opera company on this occasion. The new settings, together with the costumes, have been designed by Jonel Jorgulesco, who designed the production of 'Don Pasquale' last season.

The holiday matinee of Humperdinck's 'Hänsel und Gretel' already announced for Friday afternoon, Dec. 20, will mark the debut with the Metropolitan opera of Eduard Habich in the role of Peter. The remaining roles will be sung by Queena Mario, Editha Fleischer, Dorothee Manski, Doris Doe, Pearl Besuner and Dorothea Flexer. Karl Riedel will conduct and there will also be a divertissement by the American Ballet.

### 'Tosca' to Mark Return of Metropolitan to Philadelphia

Puccini's 'Tosca' will inaugurate the resumption of performances by the Metropolitan Opera Association in Philadelphia. It will be sung at the Academy of Music on the evening of Dec. 17. Other operas will be given on Jan. 28, Feb. 18 and March 3. 'Tristan und Isolde' will be one of the works given.

### Hageman Succeeds Papi in Chicago

As MUSICAL AMERICA went to press, a telegram was received from Chicago announcing the resignation of Gennaro Papi as musical director of the Chicago City Opera Company. Richard Hageman, it was stated, will succeed him and will conduct the premiere of Respighi's 'La Fiamma,' announced for Nov. 30.

## 'ROSENKAVALIER' HAS CHICAGO REVIVAL BY CITY OPERA

Fortnight Brings Performances Also of 'Thaïs,' 'Cavalleria,' 'Rigoletto,' 'Lohengrin,' 'Martha' and Two Ballets

### Jepson Makes Debut

Raisa Returns as Santuzza—Mila Kocova Makes Bow as Gilda—Lehmann, Stueckgold, List in Strauss Work—Weber Conducts

CHICAGO, Nov. 20.

A VARIED repertoire and the appearance of many favorites marked the first fortnight of the Chicago City Opera. Prominent in the list of events was a brilliant revival of 'Der Rosenkavalier,' the debut of Helen Jepson in the title role of 'Thaïs,' the reappearance of Rosa Raisa as Santuzza after a year's absence, the debut of a new coloratura, Mila Kocova, the introduction of modern ball room dancing in 'Carmen' and two ballets danced by Ruth Page with the orchestra under the direction of Rudolph Ganz.

The season has had some excellent performances, but the quality of sustained inspiration which made the revival of 'Der Rosenkavalier' memorable at the matinee of Nov. 16 is one unpredictable and rare. Chicago has heard some notable 'Rosenkavalier' casts in years past but the extraordinary ensemble and the balance of every detail of this production almost obliterated even the vivid memories of the past. Contributing the most to this happy result was Lotte Lehmann, whose Marschallin has been so widely extolled around the world that it is scarcely necessary to repeat words of praise. Suffice it to say that she was the centre of the brilliant performance, in magnificent vocal condition, and gave herself unsparingly to an inspired and deeply womanly interpretation of the many sided role.

### Notable Cast Hailed

No better foil than the Octavian of Grete Stueckgold could be imagined. For the first time here the role seemed completely credible, and the composer's idea of entrusting the part to a woman quite explicable. Mme. Stueckgold sang splendidly and portrayed the character with such a boyishly masculine swagger as to be entirely deceiving were it not for her remarkably revealing voice.

A third notable figure in this outstanding cast of lyric artists, Emanuel List made his bow to Chicago opera as Baron Ochs. He is to be highly commended for his restraint

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## TOSCANINI'S RETIREMENT BECOMES ISSUE

THE possibility of the retirement of Arturo Toscanini as conductor and general music director of the New York Philharmonic-Symphony was discussed in the New York newspapers last week. No official confirmation of a report that he contemplated this step at the end of the current season was obtainable from Arthur Judson, manager of the orchestra.

It was stated that negotiations to renew his contract would be undertaken immediately upon the maestro's arrival here in January for his engagement with the Philharmonic-Symphony from Jan. 23 to April 26. His present contract expires with the close of the orchestral year.

According to an associated Press dispatch from Paris on Nov. 19 Mr. Toscanini authorized his manager to

say: "I have no intention of retiring at this time. I have engagements in the Fall which I intend to keep."

It is understood that Mr. Toscanini has found his New York tenure increasingly burdensome since the development of a shoulder difficulty in 1927. His seasonal concert quota has been reduced several times and he has declined to sign a contract for more than one year in advance. He will be sixty-nine in March, and will celebrate in June the fiftieth anniversary of his first appearance as a conductor at the Teatro Dom Pedro II in Rio de Janeiro in 1886.

The present season will be his tenth with the Philharmonic-Symphony. He has agreed to conduct 'Die Meistersinger' at Salzburg next summer and has contracted for eight concerts in London during May and June.



## Classic and Modern Programs Vie During Boston Symphony Fortnight

**Burgin Chooses Contemporary Works with Szigeti as Soloist While Dr. Koussevitzky Lists Haydn, Mozart and Beethoven Symphonies—Hayes Heard in Recital—Saint-Saëns Anniversary Celebrated**

BOSTON, Nov. 20.

WITH Joseph Szigeti as violin soloist and a Shostakovich symphony having first performances in this city, the Boston Symphony presented its fifth pair of Friday-Saturday concerts on Nov. 8 and 9, under the baton of Richard Burgin, concertmaster and assistant conductor, Dr. Koussevitzky being absent on his usual pre-Thanksgiving holiday. The program:

Symphony No. 1, Op. 10.....Shostakovich  
(First time in Boston)  
Concerto, Op. 19.....Prokofiev  
Mr. Szigeti  
'Fontane di Roma'.....Respighi  
'Alborada del Gracioso'.....Ravel

Dr. Koussevitzky's disinclination to present a work from the pen of an avowed collectivist of Soviet Russia is fairly well established, and so it fell to Mr. Burgin to initiate Bostonians into the tonal maze which Shostakovich signifies as his first symphony, written when the composer was but nineteen years of age. It was the first new work to be offered here this season.

The principal question in regard to any work from an immature composer is whether a conductor of a major symphony should feel constrained to place it upon a formal program. It would seem as though a musical laboratory, similar to the dramatic work shop, should be accessible to the young composer, since there is after all, a sort of analogy between Broadway, for instance, and the major orchestras of the country. Each, supposedly, sponsors a finished product, and just why symphonic audiences should be made party to symphonic experiments is not quite clear to the present reviewer when there are mature works waiting a hearing. If, and when, a Boston audience is given an opportunity to hear 'the music of 'Lady Macbeth,' for instance, will there be the same degree of pleasant anticipation? One can but wish that the more mature work had been presented first.

### Burgin's Conducting Praised

To the performance, one gives naught but praise. Mr. Burgin again demonstrated that he knew quite definitely what he wanted and as definitely went after it. The orchestra played in top form, yet one suspected that it was the instrument and not the vehicle which occasioned the enthusiasm of the audience.

It is a matter of record that Mr. Szigeti sponsored the Prokofiev concerto in many of his European appearances, yet his performance at this concert left something to be desired. His sincerity of purpose could not be questioned, but there was a forthrightness and determination in his performance that seemed to defeat the aims of the composer. The audience, nonetheless, gave Mr. Szigeti long and continuous applause, while to Mr. Burgin and the orchestra was accorded praise for an accompaniment which gave the artist every possible support. In the Respighi

and Ravel numbers, Mr. Burgin and his confreres maintained the finesse in publication which Bostonians have come to expect from their orchestra.

The initial concert of the Tuesday series was conducted by Dr. Koussevitzky on the afternoon of Nov. 5 and featured the following program:

Symphony in G, No. 88.....Haydn  
Symphony in E Flat.....Mozart  
Symphony No. 7 in A, Op. 92.....Beethoven

Again Dr. Koussevitzky gave evidence of having restudied his scores.

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## CINCINNATI FORCES HEARD IN NOVELTIES

**Purcell and Piston Works Given By Orchestra—Eisenberger Makes Solo Debut**

CINCINNATI, Nov. 20.—The third pair of concerts of the Cincinnati Symphony on Nov. 15 and 16 served to introduce two orchestral novelties and Severin Eisenberger, Polish pianist.

Mr. Eisenberger recently joined the faculty of the Cincinnati Conservatory of Music. This was his first important local engagement and brought to notice an artist of fine dignity, sincere artistry and virtuoso technique. He played Beethoven's 'Emperor' Concerto in a manner to excite deepest and most enthusiastic audience concern.

Three Purcell fantasias for strings, published as recently as 1927, and Walter Piston's Suite for Orchestra were the novelties under the baton of Eugene Goossens. The Purcell pieces have historic interest but are unexciting otherwise. The Piston Suite is representative of the modern contrapuntal school and replete with brilliant orchestral colorings. Its intrinsic value may not be estimated by any existing standards. Other offerings on this program were the Overture to Mozart's 'Figaro,' Grieg's 'Elegiac Melody' and Rimsky-Korsakoff's 'Capriccio Espagnole.'

### Unknown Sponsor of Modern Music

A venture that deserves to succeed is one being sponsored by a single Cincinnati who will not permit his name to be used. He has inaugurated a series of Contemporary Music concerts, bearing the entire financial burden himself and offering the concerts free to the public. On Nov. 14 the first program of the series was given by the Cincinnati String Quartet, composed of Leo Brand, Ernest Pack, Herman Goehlich and Arthur Bowen. The offerings were Milhaud's Seventh String Quartet, the Hindemith Second Trio and Bartok's Third Quartet. About 500 attended and gave respectful attention to the music and enthusiastic applause to the players.

GEORGE A. LEIGHTON

### Erskine Injured in Motor Accident on Way to Lecture

DETROIT, Nov. 20.—John Erskine, president of the Juilliard Foundation, suffered injuries and narrowly escaped death when a truck collided with the automobile in which he was riding near Brighton, Mich., on Nov. 16. He was on his way to a lecture engagement here. Dr. Erskine's injuries, including



Pierre Monteux, Who Conducted the Opening Concert of the Los Angeles Philharmonic

a broken nose, face and head lacerations, dislocated finger, and shock, were not considered serious though he will be confined to Detroit Hospital for some time. Edgar H. Clark, of Lansing, driver and owner of the car, was severely injured. Mrs. Clark escaped with scratches.

## NFMC HEAD ISSUES CALL

**Mrs. John Alexander Jardine Urges Club Members to Aid WPA**

A call to the 400,000 members of the National Federation of Music Clubs to mobilize in support of the Federal Music Project of the Works Progress Administration of which Dr. Nikolai Sokoloff is in charge, has just been issued by Mrs. John A. Jardine, president of the National Federation of Music Clubs.

"This is perhaps the most vital project which can engage the attention of our organization at the present time," said Mrs. Jardine, who came to New York especially to confer with Dr. Sokoloff regarding Federation participation in his program. "I call upon every state and local president in our organization to offer her services promptly to the representatives of the Federal Music Project in her locality, and to lend her full cooperation to any musical enterprise which may be inaugurated under Federal auspices."

Mrs. Jardine is herself serving as a member of Dr. Sokoloff's national advisory committee and the project gains further interest for the National Federation of Music Clubs through the fact that two former presidents of the organization are officially connected with it. Mrs. Ruth Haller Ottaway of New York and Port Huron, Mich., as Dr. Sokoloff's assistant, and Mrs. John Lyons of Fort Worth, Tex., as a regional director.

### Mishel Piastro Suffers an Arm Injury

Mishel Piastro suffered an injury to his left arm as the result of a fall after a rehearsal of the New York Philharmonic-Symphony on the afternoon of Nov. 20, which will keep him from his duties as concertmaster of that organization for at least three weeks. John Corigliano, assistant concertmaster will take Mr. Piastro's place, with Arthur Lichstein as assistant concertmaster.

Mozart's newly found ballet, 'Die Liebesprobe,' is scheduled for performance in several important German and Swiss opera houses.

## MONTEUX CONDUCTS LOS ANGELES LISTS

**Guest Conductor for Seasons First Concerts—Several Recitals Given**

LOS ANGELES, Nov. 20.—The Los Angeles Philharmonic, Pierre Monteux, guest conductor, began its seventeenth season auspiciously, with a pair of concerts in the Auditorium on Nov. 14 and 15. A capacity audience gave the musicians a resounding welcome and they, in turn, sounded a mighty fanfare for the Frenchman who will continue at the helm until the regular conductor and musical director, Otto Klemperer, returns from his New York season. Although Mr. Monteux has twice visited the Southland as conductor of Hollywood Bowl concerts, it was his first hearing in an in-door concert. The program, chosen with fine regard for Monteux's outstanding qualities as conductor, featured works which emphasized his native gifts, including Three Nocturnes of Debussy and Saint-Saëns's Symphony in C Minor. There was also Suite in D No. 3 by Bach, and Schumann's 'Manfred' Overture.

The orchestra made a decidedly good showing. The French conductor at once revealed himself a master of moods and colors, which reached the highest peak of prismatic beauty in the first nocturne of the Debussy number. Schumann's Overture, seldom heard here, earned conductor and players an unstinted ovation. The Symphony, in which the organ part was played by Dr. Ray Hastings, seemed outmoded and shallow in comparison with present-day standards, but served to arouse admiration for the versatility of the composer's talents in commemoration of the 100th anniversary of his birth. Mr. Monteux made the most of the composition and shared the applause with the musicians. The guest conductor, who is now permanent leader of the San Francisco Symphony, seems to possess the ear-marks that will insure his popularity during his visit. An encouraging factor in anticipating the forthcoming season, was the large number of new faces, particularly those of young persons, in the audience.

Emily Hardy, soprano of San Francisco, will be the first soloist, singing several operatic arias on Nov. 23. Other soloists will be Elisabeth Rethberg, Raya Garbousova, Joseph Szigeti, Lotte Lehmann, Bronislaw Huberman, Artur Schnabel and Emanuel Feuermann.

HAL D. CRAIN

### Library of Congress Receives Herbert Scores

WASHINGTON, Nov. 20.—Ella Herbert Bartlett of New York City and the only daughter of Victor Herbert, recently gave a collection of fifty of the manuscripts of Victor Herbert to the Library of Congress. The collection includes about 7,500 pages, all in the composer's handwriting, and contains the full orchestral scores of a number of his most popular operettas.

### Juilliard Opera School to Give 'The Magic Flute'

The Juilliard Opera School will give Mozart's 'The Magic Flute' as its first production of the season on Dec. 11 and on the three following evenings. Alternate casts will be used. Albert Stoessel, director of the opera school, will conduct and Alfredo Valenti will direct the costuming and staging.



# SOVIET COMPOSERS DISPLAY WARES IN MOSCOW

By VICTOR BELAIEFF

MOSCOW, Nov. 1.

THE concert season of 1935-1936 has opened in Moscow and promises to be very interesting. In the first fortnight we have heard Sergei Prokofieff, pianist and composer; Eva Bandrowska, a remarkable Polish cantatrice, who has achieved immense popularity in the U.S.S.R., and has given a series of concerts before big audiences; Pia Tassinari, a young Italian operatic singer from La Scala; Maurice Maréchal, French 'cellist, a highly refined musician and a distinguished virtuoso of his instrument; the American Orpheus Choir; Efrem Zimbalist, violinist; Villi Ferrero, the Italian conductor, formerly an infant prodigy, but now a fully matured master; Georg Sebastian, richly gifted German conductor; Eugen Szenkar, the experienced Austrian conductor; Alexander Hauk, the talented Soviet conductor, a fine interpreter of Shostakovich's works; and others.

Amongst the music performed at the beginning of the season special interest and significance attach to the new symphony by the twenty-two-year-old composer, Tikhon Khrennikoff, which was conducted in masterly fashion by Georg Sebastian.

Khrennikoff is a promising addition to the younger school of Soviet composers; from him notable achievements are to be expected. He first attracted attention by his Piano Concerto, which he himself has repeatedly performed, and which was included in the program of the Leningrad Musical Festival held in the Spring of this year. It is an eminently powerful work, fresh and vivid, serious and convincing in its masterly style, and at once gave the composer a prominent place in the U.S.S.R.

## Symphony Shows Originality

His new symphony is far more interesting and original than the concerto. It consists of three short movements, in which the traditional form undergoes considerable modification and is treated very freely. The fundamental peculiari-



Aram Khachaturian, Creative and Executive Artist, Whose Works Show Much Promise

ty in the style lies in the unusual contrast in its moods, which vary from the light, gay, and playful to moments of intense and profoundly impressive exaltation. This contrast does not make the form appear patchy or disjointed. On the contrary, it shows itself to be organic, emanating from the very conception of the work, and testifies to the wide range of the composer's feelings and the many-sidedness of his talent.

Mr. Sebastian's admirable interpretation of the symphony contributed largely to its enthusiastic reception by the audience. He has been working in the U.S.S.R. for three years and has had a considerable influence on the development of Moscow's musical life. He is a fine musician, who, except in a few instances, conducts without score. At one time he was Bruno Walter's assistant at Munich, but is now the principal conductor of the Moscow Radio Concerts. He is an excellent or-

Emphasis Upon Music of the Russian School as Concert Season Opens—New Symphony by Khrennikoff Has Hearing under Sebastian, Conductor of Radio Concerts



Georg Sebastian, Principal Conductor of the Moscow Radio Concerts

chestral and operatic teacher, and a man of inexhaustible energy and rare personal charm. As a conductor he aims at artistic subjectivity in the best sense of the term, that is to say, in performing a work he endeavors to efface himself and to give a clear, faithful, and intensely vital interpretation of the composer's intentions.

During his comparatively short period with the Moscow Radio he has trained a combined vocal and orchestral ensemble, with which he has given concert versions of 'Don Juan,' 'The Magic Flute,' 'The Marriage of Figaro,' and 'Die Walküre.' His numerous concert programs have included cycles of Beethoven's and Tchaikovsky's works; of the latter he proves to be a remarkable interpreter. He has also played compositions by Soviet composers, such as Miaskovsky's Fourth and Fourteenth Symphonies, Shostakovich's Piano Concerto, and Khrennikoff's Symphony and Piano Concerto. Khrennikoff's Symphony, by the way, is dedicated to Sebastian and the Radio orchestra.

## Concert Artist and Composer

Very different in style is the symphony written by Aram Khachaturian, a highly talented Soviet musician, who appears on the concert platform. His life story is most interesting. An Armenian by birth, the son of a Tiflis bookbinder, Khachaturian took up the study of music rather late in life. It was only last year, at the age of thirty, that he completed his course under Miaskovsky at the Moscow Conservatory (Gnesin was another of his teachers). His brilliant and powerful talent for composition has manifested itself in a number of works, the most important being the Symphony, which had a first and most successful performance at Moscow in the spring of this year, when



Tikhon Khrennikoff, Whose New Symphony Was Given in Moscow This Season

it was conducted by Szenkar. It was even more successful on its repetition, also under Szenkar, at the beginning of the current season.

Khachaturian is possessed of all the resources of the contemporary European technique and the orchestral palette, combined with the glowing imagination and emotions of the oriental musician. He is a compatriot of the celebrated Armenian composer Alexander Spendiaryoff, whose works are familiar on the concert platforms of the great musical centres of the world. In his compositions, Spendiaryoff gives us the colorful, picturesque Orient; his musical canvases glow with the life of the East. Khachaturian, however, depicts the creative soul and thought of the oriental, and does so with immense power and convincingness.

The three movements of his Symphony are permeated with Eastern color, though no folk-melodies are introduced. It is a great work by reason of its contours and proportions; interesting and imposing in its sonority, it is distinguished by the broad treatment of its musical ideas. It revives the best traditions of the Russian school in their ultimate development. Szenkar gave a fine reading of the symphony, proving once more that in him the concerts of the Moscow State Philharmonic have a valuable acquisition. Khachaturian's Symphony and Khrennikoff's Symphony and Piano Concerto should and will find their way into the symphonic repertory of both continents.

## Zimbalist Plays Tchaikovsky Work

The program in which Khrennikoff's symphony appeared also included Dvorak's No. 5 'From the New World' and Honegger's 'Cello Sonata, which was admirably played by Maurice Maréchal. Khachaturian's Symphony, however, was preceded by Tchaikovsky's 'Romeo and Juliet' Overture and his Violin Concerto; a remarkable performance of the latter was given by Zimbalist.

Both of the new works emerged honorably from the "test by comparison" with these great examples from the world's musical literature, which were played by soloists of universal reputation. Mr. Zimbalist has exceptionally noble style, irreproachable in its accuracy and discreet artistic restraint of a mature and confident master; it was a delight to listen to him. Maurice Maréchal wins his hearers by the peerless quality of his technique and the fervor of his interpretation, throbbing with musicality and poetic feeling.

(Translated by S. W. Pring)

## BALLET JOINS WITH STOKOWSKI FORCES

### Russian Dancers Draw Large Audiences—Kreisler Soloist with Symphony

PHILADELPHIA, Nov. 20.—The sixth pair of Philadelphia Orchestra concerts was held on Nov. 8 and 9 with Fritz Kreisler, violinist, as soloist and Leopold Stokowski conducting the following program:

Overture to 'Figaro'.....Mozart  
Concerto in D.....Brahms  
Mr. Kreisler  
'Adoramus Te'.....Palestrina  
Symphony No. 7.....Beethoven

The largest audiences of the season thus far gathered to welcome Mr. Kreisler after a lapse of eight years and were rewarded with a performance that sustained all the legends of his greatness as interpreter of the great violin concerti, among which the Brahms holds a major place. The elaborate lacy of ornamentation and decoration with which the solo instrument embroiders the main themes was delicately clear and significant, but never to the detriment of the emotional content of the themes themselves and never to

the point of personal exploitation of technique. Mr. Kreisler was recalled many times by the excitedly enthusiastic audience.

Mr. Stokowski's free transcription of the Palestrina motet is scored for three choirs, strings, woodwind and brasses and proved a lovely and fitting recension of the solemn melody and liturgical words. It was accompanied by the Beethoven Seventh, in a presentation richly cognizant of its rhythmic exuberance and the joyous lift and lilt of its mood.

The Philadelphia Orchestra, Mr. Stokowski again conducting, co-operated with the Ballet Russe at the Nov. 12, 15 and 16 regular concerts and at the first event of the extra series of events, on Nov. 14. At the Tuesday and Friday afternoon concerts the program was identical but with different soloists in the main roles:

'Les Sylphides'.....(Music by Chopin)  
'Choreartium'....(Symphony No. 4, Brahms)  
'Petrouchka'.....Stravinsky

For Saturday evening and the first extra concert on Thursday, programs

(Continued on page 34)



# OPERA WITHOUT LIBRETTOS!

By H. H. STUCKENSCHMIDT

THE question which Herbert Peyser has raised in *MUSICAL AMERICA* has been one of the most important in the field of opera from the remotest times. At present, however, it is of momentous significance for America. For it is no longer a question of a purely esthetic problem. The theatre, and accordingly also the opera, in the twentieth century is no longer what it was in the nineteenth: a place where socially privileged cliques sought and found agreeable relaxation. Today the demands which the broader strata of society make of art can no longer be excluded from a discussion of artistic matters. We must get beyond the artistic, esthetic basis, therefore, and attempt to recognize the sociological conditions of a work of art. Or, to put it more simply: the question today is no longer "how is a work of art created?" or "what does it express?" but "for whom is it created?" In the present case, therefore, the answer would have to be: for a people who speak English.

We are familiar with the arguments for the negative. They are the same ones which arrested the spread of German librettos in the eighteenth century, when Italian was being sung in Germany. If the conscientious objectors to the translation of operas argue, however, that every opera has been composed in the spirit of its original language, and that every translation into a foreign language kills this spirit, they would have to concede the same to be true for the spoken drama. The plays of Shakespeare are unquestionably just as thoroughly dependent upon the genius of the English language as Verdi's operas are upon that of the Italian language. And yet the German translation of Shakespearean works by Schlegel and Tieck, for example, almost comes up to the originals poetically. Without it, however, Shakespeare would never have become popular in Germany and Austria. Granted, reply the opponents; but in the case of Shakespeare the language is most important, whereas in the case of Verdi, it is the music.

This objection only appears to be valid on the surface. If Verdi had not used words, texts, and plots for his music, he would not have been a composer of operas but would have written symphonies. The success or failure of an opera depends primarily on the libretto and only secondarily on the music. Ask where one may: all composers of opera complain about the dearth of good librettos.

## Are the Words Superfluous?

There are, to be sure, friends of music who go so far as to regard the meaning of the words as superfluous in any case. They maintain that the sound of a beautiful voice is sufficient to enable a person to derive pleasure from an opera. In that case I should like to know why all important operatic composers, from Monteverdi through Gluck, Mozart, Weber, Meyerbeer, Wagner, Verdi and Puccini down to Strauss, Janáček and Alban Berg, have striven to the very limits of their artistic ability for dramatic expression through the medium of the word. Why is the history of opera one great development in the musical revelation of "dramatic truth"? If the sense of the words were

simply a necessary evil, it would certainly suffice for a composer, according to the plan of a music drama which comprised the most effective forms of climax, contrast and musical dénouement, to set to music mere disconnected syllables like *do, re, mi, fa, sol* or *a, e, i, o, u*. I believe that not even Mozart with his most ingenious music could have

August Strindberg considered these librettos the most significant poetic writings of his time!). But if the music were really the only important and artistically independent part of an opera, should one not be able to play it in concert form apart from the text without further ado? This is at best true in the case of excerpts, possibly

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found a satisfactory solution to such an undertaking.

To be sure, a good opera libretto is not yet good literature. There may be some ideal instances in which the two coincide; Oscar Wilde's 'Salome' is as significant as a play as it is as a libretto for Richard Strauss. But just try to present 'The Magic Flute,' 'The Huguenots' or the 'Meistersinger' as a play without music (as the Berlin Rose Theatre seriously had in mind last year)! Although these librettos are good in conjunction with their music, they cannot be taken at their full value on the basis of their abstract literary worth. Wagner too, who in his way took great pains with his language and was master of it, as his essays prove, did not, after all, write plays but librettos (even if

with respect to the dance music in 'Don Giovanni,' the Magic Fire Music in the 'Walküre,' or the overture to 'Freischütz' or 'Traviata.' As for the rest, operatic music is just as dependent upon the combination with the text, the action, and the scenery as the operatic libretto is dependent upon the combination with the music composed to it.

## Absurdity, Plus Comicality

Opera is an absurd genre. It cannot be measured by naturalistic standards. In an absurd genre, however, there will always be occasional unintentional comicality, such as that of the "mama" cry in 'Cavalleria Rusticana.' Whether such unintentional comicality results

## The Practical Or the Ideal:

Crux of Translated Opera Issue Found in Conflict of Esthetics—An Art Form or Entertainment?

To The Editor of *MUSICAL AMERICA*:

Arguments for and against translated opera leave the disputants just where they were because, unconsciously or not, they are committed to one side or another of a basic esthetic controversy that transcends what they are talking about and leaves them, in fact, talking about two very different things.

If opera is *entertainment* primarily, then it should be in the language that the greatest number understand. The play becomes the thing. The purpose of the music is to heighten the effect of the play. Such damage as may result to the music through translation is of less importance than the understanding of the play. Stripped of all furbelows, this is what those who champion translated opera really are talking about.

If opera is an *art form* primarily, and a musical art form in which the play exists not for its own sake but as a *vehicle for musical expression* of a kind that cannot exist without the play, an utterly different fundamental esthetic is involved. The music is the thing. The purpose of the play is to enable music to deal with certain emotions and situations with an eloquence and conviction not possible to abstract music. A word-by-word understanding of the text is then secondary to maintaining, at all costs, the full impact and the true character of the music. If translation in any way lessens that impact or alters that character, an offense is being committed against the music and against the art which it represents. This is what the opponent of translated opera is talking about.

There is no reconciling the two, except to convince the man who regards opera as art that he ought to look on it as entertainment, or the one who thinks of it as entertainment that art considerations ought to come first. Let me cite one small detail. There is, for instance, such a thing as vowel color, just as there is instrumental tone color. So, a one-syllable word in a translation that in meaning is the exact equivalent of a one-syllable word in the original, but which substituted a long "A" sound for a broad "Ah" sound, might falsify the actual musical phrase, when sung, in just the same way that to substitute the tonal sound of a clarinet for an oboe in a symphonic phrase would do. For the listener who regards opera as primarily *music*, exactly the same offense against the composer's intention could result from these parallel substitutions. For the person concerned primarily with opera as *entertainment*, the detail would be too small to be of consequence.

Who is right? To me there seems to be a special significance, however, in the indisputable circumstance that although texts may seem of great importance when new works are first produced, *operas live on because of their music* and not because of their worth or even their interest as plays. There are easily discovered instances of bad books being unable to defeat operas that possess music of *appeal*. Can any one cite an instance of an opera that is without musical appeal living on because of its book?

AN INQUIRING SUBSCRIBER

## A Noted German Critic's Argument for Intelligent Translations

from the translation or from the sound of the language in the original is immaterial since it lies in the nature of the thing. One who really knows how to listen to and enjoy opera could never take offense at such details (presupposing, of course, a good performance!).

Yet even in an absurd genre the public may demand intelligibility. The small circle of "linguists," of highly educated esthetes who understand two or three other languages perfectly besides their mother tongue, is no longer very important for the theatre in the twentieth century. The English language—I take it this does not first have to be proved—is just as singable as the Italian or German and certainly more singable than the French. In fact, are there any unsingable languages? I do not think so. For even Czechoslovakian, which has a greater wealth of consonants than any other language, has produced a splendid and imposing mass of operatic literature (Smetana, Dvorák, Janáček!). I had one of my biggest surprises at a performance of the 'Mistři pěvci Norimberští' (this is the 'Meistersinger' in Czech) in the Prague Národní Divadlo, where I became acquainted with the beauty of the Czechoslovakian language when sung.

There are translations of the complete operatic works of Verdi, Bizet, Puccini, Gounod, etc. They are presented in Germany, Austria, German Switzerland and other German-speaking countries in these translations exclusively. Why should only English-speaking peoples do without English librettos?

Only one thing is essential: good translations! Germany particularly has sinned much in this respect; the German librettos to 'Carmen,' 'Tales of Hoffmann,' 'Rigoletto,' 'Madama Butterfly' are monstrosities of bad taste and corruption of the language. The attempts which have been made on the part of literature do not solve the problem either. For a good translation of an opera should, after all, not only possess linguistic and literary qualities, but should take into consideration rhythms, the vocal sounds, and many other musical factors as well. It is actually easier to translate Shakespeare or Verlaine or Dante than 'Tristan' or 'Trovatore.' But if the musician and the poet joins hands in this task, the problem is possible of solution. A poet versed in music, Franz Werfel, for example, has set an example for Verdi's German texts which, to be sure, deviates markedly from the literal sense of the originals. Karl Kraus's translations of Offenbach's librettos have likewise been less successful from the standpoint of the musician than from that of the creative poet. But there have been individual attempts which more nearly approximate the musical ideal, for example Gustav Brecher's German translation of Boieldieu's 'La Dame Blanche' or Anheisser's new libretto to Mozart's 'Marriage of Figaro.'

There is no question that the demand for English librettos will arise very shortly in England and the United States. The opponents of this demand will not be able to uphold their arguments; for as a logical conclusion they would have to demand operas without librettos. But one cannot be too particular in one's choice of translators; poor librettos can spoil the taste for opera of whole generations.

In short: opera is a spectacle for the eye and the ear for a diversified mass of people. These latter, however, want to understand the text so that they can follow the action. They understand the text best in their native tongue. Therefore: translations which are on a plane with the originals and in accord with the genius of the original language.

[English Version by Adele Froehlich]





MANOWARDA

By GERALDINE DE COURCY

BERLIN, Nov. 20.

**D**URING the first month of the season, six concerts of widely varying character served to bring out the musical public en masse and fling the atmospheric pendulum back about five years in terms of months and days. These six events, at which even standing room was at a premium, were the first two Furtwängler concerts with the Philharmonic, solo concerts by Emmi Leisner and the Hungarian diseuse, Irene de Noiret, and two by Alfred Cortot. The latter amounted almost to a stampede. It was not the lure of his name alone that brought the public flocking. It was the anticipation of hearing the piano once more in the hands of an artist, that was the real driving force, and no one was disappointed. His programs were strictly conventional (Chopin, Schumann and Liszt) but even such a hackneyed offering as Liszt's Second Rhapsody had the lure of an exquisite adventure, under Cortot's inspiration.

Furtwängler's first concert with the Philharmonic presented as a novelty, Max Trapp's Concerto for Orchestra, Op. 32, which had its first hearing at the Tonkünstler Festival in Hamburg last June. The work consists of three movements, an Overture, Larghetto and Finale, and is noteworthy for its homogeneity of form, its originality and its effective orchestration. It is by far the best thing that Trapp has yet done and shows that he has been able to develop a style of his own which makes a very direct appeal to the listener without having to resort to facile imitation or a radical break with classic traditions. Furtwängler conducted the interesting work *con amore* and was repaid for his courage in fostering a contemporary novelty by an overwhelmingly enthusiastic response on the part of the public. Between this and a monumental performance of Schubert's C Major Symphony, Eduard Erdmann played Beethoven's C Minor Concerto in a manner that gave renewed evidence of this artist's continued development, both technically and spiritually.

#### Kittel Receives Goethe Medal

At the second concert of this series, we had, under Furtwängler, a superb performance of Beethoven's Ninth Symphony with the assistance of the Kittel Chorus and an admirably balanced quartet of soloists consisting of Käthe Heidersbach, Gertrude Pitzinger, Walter Ludwig and Rudolf Watzke. Furtwängler's reading of this work has been lauded so frequently as to make description superfluous. But this time it rose to even greater heights of exaltation that so gripped the audience as to

## BERLIN REVIVES

silence all applause for several minutes. The same concert was repeated on Oct. 30 to mark the hundredth performance of this symphony by the Kittel Chorus. All the leading members of the government were present and at the close of the concert, the Chancellor presented Prof. Kittel with the Goethe Medal in recognition of his services to German art.

Eugen Jochum and Leopold Reichwein conducted concerts of a special subscription series of the Philharmonic Orchestra that unfortunately failed to elicit very gratifying support from the public. Jochum gave a finished performance of a new work by Philip Jarnach ('Muzik um Mozart') and Reichwein did similar service for six songs by the American newspaper correspondent, Charles Flick-Steger, who had an excellent interpreter in Mme. Aline Sanden.

The Kittel Chorus is also giving a special series of concerts this winter under the baton of Prof. Kittel. For the first one, this conductor selected Bruckner's F Minor Mass, which is rarely heard in Berlin, but the performance was marred considerably by a solo quartet whose voices (excellent in themselves) persistently refused to amalgamate. In this respect Prof. Schumann's first choral concert with his chorus at the Singakademie was under a more favorable star, resulting in an exceptionally fine performance of Heinrich Schütz's Magnificat and the Beethoven Mass. Both these concerts, however, seemed insignificant in comparison with the beautiful work of the Kreuz Chor of Dresden under Rudolf Mauersberger. Berlin has several very excellent boy choirs, but the young Saxons surpassed them all in the purity and perfection of their a cappella singing. This was their first concert in the capital and they left the chauvinistic metropolitan critics speechless with astonishment.

#### State Opera Revives Mozart Work

The State Opera limited its efforts to a revival of 'Cosi fan Tutti' under Clemens Krauss and a ballet evening under the direction of Lizzie Maudrik. The Mozart work was entrusted to the former Vienna principals, Ursuleac, Runger, Hammes, deManowarda, Kern and Patzak, who gave a most exquisite performance in a new setting of delicate pinks and blues from the palette of Sievert. Krauss had a tremendous ovation for his share in the undertaking which could have been no mean one as shown by the radio broadcast some nights later which failed to show any artistic flaws.

The ballet evenings are an innovation at this opera but the experiment promises to be successful if Lizzie Maudrik can maintain the niveau of the first venture. This consisted of a double bill in the form of two dance pantomimes, one depicting episodes in the life of the celebrated dancer, Barberina, during her engagement at the Prussian Court, and the other scenes of peasant life in Hungary. For the first Herbert



URSULEAC

## COSÌ FAN



HAMMES and KERN

## TUTTI

Trantow had arranged the accompanying and incidental music from eighteenth century composers and achieved a texture that was admirably suited to Maudrik's graceful choreographic inventions and the delicate iridescence of Rochus Gliese's color effects in scenery and costumes. The 'Peasant' Scenes were danced to the Liszt rhapsodies and made a brilliant peroration to a delightful production.

The Volksoper in the Theater des Westens has made a most auspicious beginning with 'Fidelio,' 'Tosca' and 'Freischütz.' Carl Braun, formerly of the Metropolitan, is one of the leading stage directors, which guarantees an authenticity of style not often encountered in organizations catering to an unsophisticated public. Erich Orthmann, the Intendant, has assembled an excellent corps of young singers who are giving performances that compare very favorably with those of the more pretentious opera houses. The prices meet the working-man's budget and the theatre is filled every night in spite of less high-brow attractions elsewhere.

A traveling organization styled the 'Deutsche Musikbühne' which is de-

signed to bring opera to the outlying districts, which have been deprived of their musical operas by the financial crises, opened in Berlin before going on the road in order to brace itself with the advertising assets of metropolitan press criticisms. 'Die Walküre,' Suppe's 'Schöne Galathée' and Puccini's 'Gianni Schicchi' were the three works presented as a cross section of the winter repertoire. The closing of so many provincial theatres in Germany has thrown a large number of excellent singers out of employment so that it is not difficult to get a routined ensemble together capable of giving really excellent performances with a limited number of rehearsals.

As a new venture for Berlin, probably inspired by the Schelling concerts in New York, the Philharmonic Orchestra has announced a number of special children's concerts under Hans von Benda, one of the artistic directors of the orchestra. The response was so great that the concerts have been extended over the entire season. There were 11,000 young applicants for the first concert alone. That should inspire any manager.

## ST. LOUIS SYMPHONY SEASON UNDER WAY

### New Orchestra Term Begins with Record Subscription Sale—Golschmann Conducts

ST. LOUIS, Nov. 20.—The fifty-sixth season of the St. Louis Symphony opened on Nov. 8 and 9 with a purely orchestral program in the Opera House in the Municipal Auditorium. Its dimensions were such as to show the high efficiency of the ensemble under Vladimir Golschmann, for their playing left no doubt of his control.

With very few changes in the personnel, the program was presented with mid-season skill, extreme delicacy and precision of attacks, a final tonal balance and unity. The Overture to 'Iphigenie en Aulide' by Gluck was followed by a fine reading of Beethoven's Symphony No. 7. Thereafter came 'L'Apprenti-Sorciér' in memory of the death of its composer, Paul Dukas; the Introduction to Moussorgsky's 'Khovantschina' and the prelude to 'Die Meistersinger,' making a fitting finale to a most enjoyable program.

Manager Arthur J. Gaines has announced the largest subscription sale for both matinee and evening concerts in the history of the orchestra. The first student concert took place in the Municipal Auditorium on Nov. 14,

which was attended by large groups of young people from the various public and private schools.

HERBERT W. COST

### Hadley Conducts His Tercentenary Symphony at Academy

A first New York performance of his Symphony No. 5 in C Minor, newly composed for the Connecticut Tercentenary, was conducted by Dr. Henry Hadley at the auditorium of the American Arts and Letters on the evening of Nov. 15, when an invited audience heard an all-American program. The orchestra was composed of members of the New York Philharmonic-Symphony. Dr. Hadley also conducted Chadwick's overture, 'Melpomene,' Converse's Fantasy, 'The Mystic Trumpeter,' and Loeffler's tone-poem, 'La Bonne, Chanson.' Movements of the new symphony bear dates in parenthesis, the first "1635," the second "1735" and the finale "1935."

### Alois Havrilla and Deems Taylor Honored

The American Academy of Arts and Letters awarded on Nov. 14, a gold medal to Alois Havrilla, radio announcer, for diction, and elected Deems Taylor, composer, to membership in the Academy.



# Golden Gate Opera Season

SAN FRANCISCO, Nov. 16.

FROM Wagner and Verdi to Gershwin—from the grandeur of the 'Ring' and the airs of 'Aida,' to an absurd and hilarious entertainment christened 'Opera-tunities'—with Gaetano Merola conducting the San Francisco Opera orchestra aided by Bernard Katz in 'Rhapsody in Blue'! Such has been the scope of San Francisco's thirteenth annual grand opera season to date.

The excellence of the 'Rheingold' and 'Die Walküre' performances was even transcended by 'Siegfried' and 'Götterdämmerung' and the 'Ring' culminated in an ovation for Artur Bodanzky such as no conductor of opera has ever received in this city. It was well won, and the fact that the 'tuschi' given the conductor during the final curtain call was given by official order, in no way detracted from the genuineness of the ovation. For the audience itself had cheered and given vent to enthusiasm that knew no bounds.

All seemed aware that the credit for the 'Ring' performances was largely due to the conductor. None other than Molinari has ever brought forth such magical results from our symphonic body.

## Melchior Scores in Siegfried

'Siegfried' was a personal triumph for Lauritz Melchior who humanized the hero and gave a convincing dramatic portrayal of the adventurous and exultant youth. His singing was his best, and if there is better, San Francisco has not heard it. He is a master of nuance, an artist unparalleled in west coast opera.

Kirsten Flagstad's Brünnhilde was incomparably fine, and her personal triumph was renewed at each performance. Friedrich Schorr sustained the merit of his portrayal throughout the cycle as Wotan and, lastly, as Gunther. His finest achievement was the Wotan of 'Die Walküre,' particularly his farewell to Brünnhilde. Gustav Schützendorff's Alberich, Marek Windheim's Mime (memorable in 'Siegfried') Kathryn Meisle's Erda and her Waltraute in 'Götterdämmerung'; Chase Baromeo's Fafner and Emanuel List's Hagen and his Hunding in the repeat performance of 'Die Walküre' (the role sung by Mr. Baromeo in the first performance) were all praiseworthy characterizations.

In the final opus, Miss Meisle, Doris Doe, and Dorothee Manski were superb Norns, while Miss Doe, Jean Merrill and Lina Kropf were the eminently satisfactory Rhine maidens. In 'Siegfried' Emily Hardy was most successful as the Bird of the Forest.

## Some Visual Difficulties

The sets for the 'Ring' were designed by Julian Dove. They were patterned after the traditional sets but were impressive and effective. The staging suffered a bit from poor lighting, too much darkness that made characters on stage invisible too much of the time. Also from the careless habit of permitting important action to take place out of the range of vision of those seated in side sections. But such flaws, unnecessary and inexcusable as they seemed, were insignificant in comparison with the grandeur and magnificence achieved throughout the performances of the cycle.

Reports that the 'Ring' rehearsals had



Franklin and Rognon

Brünnhilde, Flagstad, at the feet of Wotan, Schorr

consumed far more cash than the opera budget permitted made one fear for the quality of subsequent offerings. But the 'Aida' performance which ushered in the standard Italian repertory with the largest audience on record showed such fears were groundless. For 'Aida,' too, had been amply rehearsed.

There is nothing new to say about Rethberg's Aida nor Martinelli's Radames. Nor of Miss Meisle's Amneris. But Nelson Eddy's Amonasro was something new—a vocally suave, handsome and regal Ethiopian King. His characterization made the relationship to Aida credible.

## A Promising Bass

Ezio Pinza, the Ramfis, discovered he had vocal competition in his bass realm from young Douglas Beattie, the King of Egypt, and his singing gained beauty with that realization. Beattie is proving himself a leading contestant for the title of America's finest bass. He has voice, height, acting ability, good looks, and every attribute that makes for stellar success. He is a California boy who made good in opera in Italy before attempting it in his own country. His Egyptian King was vocally and pictorially impressive. Marek Windheim was the messenger, and Geraldine Watt sang the Priestess unusually well.

The Italian-Ethiopian war had its echoes in Aida, when the Italian powers—that-be sent forth an order that the usual contingent of negro supers for Amonasro's army was not to be engaged, but in their place a group of white supers and a supply of black make-up were to be secured. The effect was not so realistic and one of the not-so-huskies who helped to support Radames in the triumphal entry almost gave out at the knees before the cue came to deposit the hero on the stage.

The local chorus, with re-organized and almost wholly new personnel, made an excellent impression, as did the ballet in the new routines devised by Adolph Bolm. Settings were as usual, except for the Nile scene which revealed that river flowing by the banks of the Rhine most effectively, to be sure. Mr. Merola conducted.

Between 'Aida' and 'Opera-tunities' came the repeat of 'Die Walküre' which

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Cycle



Sieglinde, Rethberg, and Hunding, Baromeo, hear Siegmund, Melchior

## The Wagnerian West

was notable both in performance and in the fact it was the first repeat performance ever to sell-out.

'Opera-tunities' was a benefit performance for the opera sustaining fund. It had both serious and satirical moments, high spots and low spots. The latter were due to bad timing and bad management backstage. The highlights were headed by Tito Schipa and his (NBC) jazz band in music composed and directed by Mr. Schipa, sung by Anna Young (with an interlude by Mr. Schipa) and danced by ballet. Also, a tango danced by Elena Schipa. It was an "act" any theatre in the land would have been proud of. His compositions were titled 'Lulu Fox Trot' for which he wrote words as well as music, and 'Tango Schipa.'

Another bright spot was the vocal act staged by Mr. Martinelli and Mr. Pinza with the aid of a pair of docile burros for "atmosphere." Theirs was a muleteers' song. Failure of the loud speaker spoiled the famous act of the "Met" burlesque, 'Der Ring Worm Turns.' The "worm" turned magnificently and writhed and cavorted in spectacular manner—but the text voiced by Louis D'Angelo was completely lost—a tragic catastrophe. Helen Jepson gave an audition scene and found herself signed up for 20 years by Mr. Johnson of the Metropolitan—Life Insurance Co.!

Gene Lockhart won honors by his demonstration of a scene in 'Aida' as viewed by a gentleman whose opera seat was in an acoustically dead spot, where he could see, but hear nothing. And with his wife, Kathleen Lockhart, he gave a perfect satire of a tourist party at the Doge's palace whereto an opera subscriber had gone to check up on the scenery back home, and thought the Galileo bust looked just like Gaetano Merola!

## Clemens as Traviata

Excerpts from the private life of Traviata (with Hans Clemens as the not-so-consumptive lady) and the now famous 'She Knew What She Wanted' (Salome receiving the heads of the local critics) concluded the bill with Marek Windheim as Herod and Alfredo Gandolfi as Salome, and Mr. Beattie as the cop who stopped

the show with the fall of the seventh veil.

Joseph S. Thompson, master of ceremonies, turned monologist during the long entr'acte waits. The serious half of the program was glorified by Elisabeth Rethberg's singing of 'Pace, Pace' from 'Forza del Destino.' A buffet supper downstairs and dancing in the foyer kept a part of the audience for some time after the final curtain.

An attractive Martha trod the boards on Nov. 16 in the person of Helen Jepson and she had more than beauty to qualify her for the part. Coe Glade was her companion, Nancy, and she, too, added eye-appeal to the performance. Mr. Schipa was Lionel, and Henri Sheffoff, Plunkett. Louis D'Angelo played Sir Tristan and Mr. Beattie scored again as the Sheriff.

The chorus did good work in Martha. The staging was excellent, likewise the costuming. Richard Lert conducted, making his first appearance here in that role. In spite of a very deliberate tempo which sometimes irked the singers and the orchestra he gave a very charming and refreshing reading of the von Flotow score.

MARJORY M. FISHER

## A MISADVENTURE ABROAD

### Manhattan Quartet Members Get Side-Walk Beating from Fascisti

(By Cable to MUSICAL AMERICA)

ROME, Nov. 17.—Members of the Manhattan String Quartet, now on a tour of Europe, were beaten by Black Shirts here on Nov. 15 for failure to salute a funeral procession passing them in the street. Julius Shaier, Oliver Edel and Harris Danziger were severely handled, but the fourth member of the ensemble, Rachmael Weinstock, escaped injury. Saying that they were unaware of Italian funeral customs, and denying any disrespectful actions, the group said they would demand diplomatic action at the American Embassy in Paris, whither they departed after the episode. They canceled their second Rome concert planned for Nov. 18.





## Dear Musical America:

Food for the small-sensation-loving press might have been provided in the Chicago City Opera company's recent performance of 'Thais,' if it hadn't been for the good sense of Helen Jepson, who, by the way, made a great hit in the title role as her debut with that company.

You all remember the third act, where Thais, after the ordeal in the desert, is taken to the convent to die in sanctity. Well, it seems that after a magnificent performance of the first scene in that act, both on the part of the blonde Metropolitan soprano and of the greatly admired John Charles Thomas, applause was overwhelming. Mr. Thomas took the curtain calls demanded, but Miss Jepson didn't come back. She had to make the only change of costume necessary, and had hastened to do it in the short time allowed. So when she reached the wings, ready for the final scene, and the applause was still going on—they tell me it lasted ten minutes!—she had her choice to make.

If she had been a Mary Garden or a Geraldine Farrar, she might have caused the sensation by stepping out and taking her bow for the crowd's satisfaction, in the nunish costume of the last scene. But she had a sense of the proprieties, and she didn't do it! Good for her! I applaud such modesty and feeling for the fitness of things.

Remember my writing you about a music critic who was appointed to succeed H. H. Stuckenschmidt on one of Berlin's important newspapers early this year and who showed his great knowledge by discussing how well Furtwängler played the 'Eroica' Symphony at his "return to favor" concert, when the program clearly stated and Furtwängler actually played the Fifth and the 'Pastoral'? The paper was the famous *B. Z.*

Well, that governmentally inclined magazine, *Zeitschrift für Musik*, prints the news that one, Wilhelm Matthes, has been called to Berlin to serve as music critic on the *B. Z.* So the oracle who mixed his Beethoven symphonies didn't last. The notice tells us that Matthes has served for fifty years on the *Frankische Kurier* in Nuremberg. There was a time when they didn't get their music critics for Berlin from Nuremberg. But a *Parteimann* (party man) has the right of way today.

Who said youth had the right of way in Hitler Germany? Doesn't sound

like it, when a music critic, who has worked on a Nuremberg paper for fifty years—he must have been twenty when he started!—goes to Berlin at seventy to serve in a major capacity!

I wonder how many of your readers know of the heroic work which the late Dr. William R. Chapman did during the last years of his life in connection with the Rubinstein Club of New York. Not many, I imagine.

Through an authoritative source, I recently learned the facts and I think they're worth telling. Dr. Chapman, who, as you know, founded the club with his wife as its president, was stricken in Oct. 1933 and suffered much from his illness. He resigned from the club on the occasion of its forty-fifth anniversary and again in 1934, but the club would not accept his resignation. He was desirous that the name of the club die with him and requested that, if the club wished to continue, it do so under a new name. This is what he said: "I organized over forty years ago a musical club, not a club for eating, drinking and dancing, card playing and theatre going. I wanted all the money to go for music and to assist and promote the young musicians. Thank God, I have been able to help many, but now, with all the social aspirations, there is no money left for music, great artists, or to help the young student, and I am done!"

Mrs. Chapman, who was a tower of strength in the Rubinstein Club's activities, is living in Bethel, Me., the Chapman summer home, away from the city where she and her husband worked for so long in behalf of music. I understand that she feels now that she should have closed the club at its forty-fifth anniversary. She has resigned from the club, but the club has not respected its director's wish to continue under another name.

Think of it! Dr. Chapman conducted the Rubinstein Club for forty-eight years and for forty-six years without missing a single concert. There's a record for you, especially in the last years, when his health made every concert a trial of physical suffering.

Carrying on the club today is not a memorial to the Chapmans who organized and carried it through for more than four decades, for, as I've said, it was Dr. Chapman's wish that the club die with him, or if it continue, that it do so under another name.

I look back over the years at the many brilliant concerts of this famous organization, with all the stars who appeared at them and many of the young American artists who were given their debuts there and went on to fame as a result of their being heard under its auspices. I understand the club is continuing and I wish it well. But it can never be the old Rubinstein Club, vitalized by the indomitable energies of Mrs. Chapman, its capable president and Dr. Chapman, its earnest and tireless conductor, who gave his best for choral music for women's voices and introduced many works by American composers at its concerts.

The Chapmans will not be forgotten. They did too valuable a work to make that possible.

One remark of Lawrence Tibbett's, made during the course of a witty speech at a luncheon of the Metropolitan Opera Guild at the Hotel Pierre on Oct. 30, calls for some thought, I believe. In the midst of a discussion of the double-header topic 'What the Metropolitan Means to American Artists and What

Radio Means to Music in America,' Larry spoke thus:

"In spite of what we owe to radio as a potent factor in enlarging the musical appreciation of the country, radio is not the place to train fine singers—any more than the motion picture is the place to train fine artists."

"There are, of course, notable exceptions," he continued, "but the fact remains that until we have more opera houses in the country, young singers are forced to turn to radio for a livelihood and a place to develop their talents. Flesh-and-blood audiences are absolutely necessary for an artist."

This favorite baritone is developing into quite a speaker, although he disclaims any gift for it and confesses that he is "more nervous and unhappy" in that role than in any other before the public.

"The only reason they want me to speak," he said on this occasion, "is that at least I'll be heard—probably a misfortune for you people, and certainly one for me!"

Speak for yourself, Larry—the first part of that probability was completely disproved, according to that imp of mine who heard you!

As you reported in your last issue, Carl Engel was this year the recipient of the Elizabeth Sprague Coolidge Medal at the Founder's Day concert on Oct. 30 in Washington. Mrs. Coolidge, in making the presentation, was singularly happy, I think, in expressing herself to the musician honored on this occasion. Through a friend I am able to tell you what she said. Here it is:

"One of the consolations for your withdrawal from the Division of Music is the realization that instead of as my partner I may now approach you as my superior,—offering as a tribute from the Coolidge Foundation what you would never accept as its leader,—an official recognition of the enormous service you have rendered to the cause of chamber music."

"I leave unmentioned the contribution which, as publisher, editor, composer, organizer, performer and critic, you have made to this cause; and instead, I offer you this medal in simple gratitude for what you have accomplished in the Library of Congress. I offer it not only to the friend without whom I could never have realized my cherished project; not only to the counsellor whose advice originated the idea of that project; but to the tireless executive of a Herculean mechanical task; to the wise and patient scholar and able musician, to the cultured humanitarian who guided to distinguished achievement the first nine years of the foundation activities."

"It would have been a grief to me to leave unrecorded my profound respect and personal gratitude; but, above all, to have failed to thank you for your eminent services to the world; and so I am happy that circumstances have at last allowed me the privilege of rendering to you my affectionate homage as I hand you the Elizabeth Sprague Coolidge medal of 1935."

I notice that the Metropolitan has suddenly had a change of heart about its old chairs. Those in the balcony, which have accommodated the supposedly "true" music lovers for so many years, are to be sold when new ones replace them—an odd reversal of the generosity last year, when the upholstered chairs from the orchestra, sat on so many thousand times by society and the press, were given away to any and all who wanted them. Just another case of "he who hath, gets," I suppose.

Among the dozens of applicants for mementoes of the red and gold era of the old opera house were several churches, a police precinct (amusing,

## With Pen and Pencil



Singing Three Such Widely Varied Roles as Those in 'Mefistofele,' 'Don Giovanni' and 'Martha' in Five Days Brought Edith Mason Chicago's Heartiest Acclaim. She Returns to the Metropolitan This Season

that!), several institutions and a number of sentimental private individuals. You will smile when I tell you that one of my imps was counted among the last classification. Perhaps he thought the color blended well in the furnishing scheme of his diabolic dwelling place. At any rate, he assures me that after the thing was put together—it was delivered to him in awkward sections and required a lot of fussing with glue, plastic wood, mahogany stain and a two-by-four bolster for the short back-legs—it makes a very comfortable chair for a game of bridge.

From Stockholm, all the way to my infernal realm, comes a beautiful picture postcard from your friend, Giuseppe De Luca, that sterling Italian baritone, who for almost twenty years was one of the finest of the principal singers at the Metropolitan Opera. De Luca is not coming here this season; instead he's been making guest appearances abroad. He has sung with fine success at the Stockholm Opera, where his distinguished artistry has been immediately recognized.

When the New York Women's Symphony Orchestra under Antonia Brico appeared at Carnegie Hall on Nov. 12, its audience was provided with program annotations of genuine excellence by a new annotator. In harmony with the femininity of the occasion, these annotations were by a member of the so-called gentler sex, Adelaide Ferry Hooker, who has in the past contributed articles to *Modern Music* and other magazines. Our compliments to Miss Hooker for her splendid annotations, which we read both with interest and profit.

By the way, in writing about the Sibelius First Symphony, she quoted an article on Sibelius written by Ivan Narodny, published in *MUSICAL AMERICA* on Jan. 14, 1914. "Thar's gold in them old files," if you know how to seek it out, suggests your

*Mephisto*



# Fortnight of Opera in Chicago

(Continued from page 3)

in resisting the temptation to excess and overacting which the part offers. It was pleasant to observe that by avoiding crudeness and boorishness none of the inherent humor of the character was lost. Vocally Mr. List was on a par with the high level of the whole performance.

Marion Claire sang Sophie for the first time here, bringing reality to the part by her fresh youthful beauty, lovely costumes and the delightful lyric quality of her singing. Vocally this gifted young artist has made enormous strides. Robert Ringling returned to the opera



Seymour  
Coe Glade as She Appeared in the Title Role of 'Carmen' in Chicago

stage after an interval of managing the family business, the famed Ringling Bros. Circus, to reveal his vocal and dramatic competence in a well rounded portrayal of Faninal. Of the multitude of other characters, Ada Paggi quite surpassed herself in the one extended moment vouchsafed Annina and William Martin was excellent in the Italian singer's aria. The rest, each one really deserving individual mention, can only be named: Julia Peters, Lodovico Oliviero, Mark Love, Giuseppe Cavadore, William Ross, Frederic Jencks, Lucile Hart, Maria Matyas, Helen Bartush and Ruth Mills.

Henry Weber is to be credited with one of the triumphs of his career for his easy and masterful handling of the complicated score. The orchestra outdid itself, sounding quite unlike the organization which sometimes does such perfunctory and cavalier duty by far less exacting tasks. The stage management of Désiré Défrère was well nigh perfect in its variety and smoothness.

## Jepson Hailed as Thaïs

A sold out house gathered to hear Helen Jepson's first performance in this city on Nov. 11 and at the same time to welcome John Charles Thomas in his seasonal debut and to make reacquaintance with an opera that was once among the foremost in this city's list of favorites. 'Thaïs' to Chicago has always meant Mary Garden and Miss Jepson had not only to face critical estimate of her own gifts but also to suffer the inevitable comparison with a tradition that is well on its way to becoming a legend. Fortunately the beautiful young American had had the excellent judgment to study the role at the fountainhead of this tradition, with the result that under



Helen Jepson, Who Made Her Chicago Debut in the Role of Thaïs



Richter  
Armand Tokatyan Was the Don José in 'Carmen,' Among Other Roles

Miss Garden's careful coaching the debutante violated none of Chicago's recollections and was at all times correct and intelligent in her interpretation.

Under the circumstances, and considering that it was the first time Miss Jepson had sung the role, a certain force of individuality was inevitably absent, but her success was thereby not at all diminished. Lovely of face and figure, delightfully artistic vocally (and what a joy to find a singer with an almost unerring sense of pitch), Miss Jepson requires only the routine of repetition to make the role completely her own.

## Martin Makes Debut as Nicias

Athanael proved to be quite the finest dramatic role Mr. Thomas has sung here. The smoothness and beauty of his singing were to be expected, but the dramatic sincerity of his portrayal struck a note new to his operatic impersonations. He was the recipient of a tremendous personal ovation. William Martin, with operatic experiences at the Paris Opéra-Comique on his record, made his debut as Nicias. While not possessed of a voice of great power or variety of color, Mr. Martin nevertheless proved himself thoroughly routinized and familiar with the best traditions of the role. Marjorie Livingstone and Maria Matyas lifted the twin roles of Crobile and Mirthale into a moment of pleasant relief, while Norman Cordon

made a distinct impression in his brief scene in the first act. Richard Hageman conducted a smoothly running performance, one of the best of the new season.

The 'Carmen' of Nov. 5 is not likely to be forgotten in local operatic history. In fact, not for many a day has an operatic performance aroused so much discussion nor occupied so much news print



© Keslère  
Jean Tennyson as Mimi in the City Opera's Portrayal of 'La Bohème'

space from the critics, columnists and pundits. For one thing, it was probably the first time that night club entertainers had been asked to display their gifts on the grand opera stage. By a shrewd stroke of showmanship, Manager Paul Longone invited Chicago's supreme favorites, Velox and Yolanda, to dance in the second and fourth acts, a device that so took the public fancy that for several days ahead seats were unobtainable. The artistic value of the proceeding is of course debatable. No one can deny the anachronism of seeing a gentleman in a mess jacket and boiled shirt dance with a lady garbed in a gown of 10,000 silver sequins in the wayside inn of Lilas Pastia, near Seville in 1820.

Nor can anyone claim that the interpolated music, for which Mr. Weber stepped from the stand to give place to the dancers' own private conductor, Shep Fields, was anything but a bold intrusion in the Bizet score. Nor is it easy to explain the logic by which the lights were lowered before the bull ring and Velox and Yolanda stepped forth still in modern dress to perform the dreamiest of adagios to the slow motion music of 'Estrellita.' But a fig for logic and consistency. Of its kind the dancing of Velox and Yolanda is superb in its sleek elegance and the public was justified in its lavish adulation of the pair. Ironically enough, it was the first operatic presentation the dancers had ever witnessed.

## Coe Glade a Fine Carmen

On the traditional side, taled in this case by the sensational elements of the evening, Coe Glade offered the finest Carmen of her career here. Gifted by nature with the temperamental and physical requirements of the role, Miss Glade has refined both her action and singing until now her Carmen is an artistic creation of the first order. Armand Tokatyan made his debut in downtown opera here, though for many summers a favorite at Ravinia. His thoroughly sympathetic portrayal of Don José was supported by singing admirable in its certainty and freshness of tone. Joseph Royer was rather a gruff Escamillo and

Micaela was sung by Virginia Pemberton. The remainder of the cast included Mr. Jencks, Léon Rothier, Cybella Abt, Miss Paggi, Mr. Cavadore and Mr. Oliviero.

Rosa Raisa made her re-entry in one of her most famous roles, that of Santuzza in 'Cavalleria Rusticana' at the matinee of Nov. 9. This most beloved of dramatic sopranos returns in splendid vocal condition. There is a thrill unique in opera-going to hear this phenomenal voice unleash its glorious power without hint of reserve and at the other extreme to hear the warm dark beauty of the tone in the softer inflections. There were two brief acts of inspired singing and the public was not backward in recognizing the quality of what it heard.

Mr. Tokatyan's Turridu was youthful and convincing, with none of the faint ridiculousness which most interpreters seem unable to avoid in this role. Mr. Royer was the Alfio. When he learns to sing beautifully as well as forcefully he will have advanced from the position of a competent to that of a valuable artist. Miss Paggi's Lola is familiar and excellent, while Helen Bartush, winner of the auditions held recently by the opera company, made the role of Mama Lucia noteworthy through her sincerity and admirable singing.

Following the opera two ballets were presented by Ruth Page, with Bentley Stone and Blake Scott in the important male roles. Ibert's delightful 'Gold Standard' was again enjoyed under the discerning baton of Rudolph Ganz, while Miss Page's version of Ravel's 'Bolero,' entitled 'Iberian Monotone,' did not fail to make its customary popular effect.

## Thomas Scores in 'Rigoletto'

The combination of John Charles Thomas—apparently the one sure-fire box-office attraction of the present season—and a new coloratura soprano from Prague, Milla Kocova, filled the theatre for the 'Rigoletto' of Nov. 16. To the mellifluous smoothness and warmth of his singing—never more in evidence than on this occasion—Mr. Thomas has added a new note of dramatic intensity, both of voice and action. He was given one of the stormiest receptions of the season.

According to the prevailing standards of opera in this country—doubtless Italian in origin—Mme. Kocova's voice is too full and brilliant to be catalogued as a genuine coloratura. It is more of the character usually described as lyric. Her conception of the role was decidedly afiel of the Italian tradition, a fact which caused Conductor Dino Bigalli no little concern. Various vocal accidents—for such they seemed to be, rather than imperfections—marred the initial impression made by the new singer, and one must await further appearances for a just evaluation of her powers.

Joseph Bentonelli, with a strange predilection for chauffeur-like costumes, sang the role of the Duke variably, being decidedly engaging at his best. Virgilio Lazzari was the best possible Sparafucile, Mr. Cordon made Monterone impressive and significant, and the rest of the cast included Ruth Mills, Miss Paggi, Mr. Oliviero, Nicola Berardinelli, Mr. Jencks, Geri Dorsey, and Miss Bartush.

## Small Audience for 'Lohengrin'

Perhaps the frequency of 'Lohengrin' presentations here in the past two years had something to do with the scarcity of the public on Nov. 6. Certainly no major shortcomings could be charged to the performance. Mme. Lehmann sang Elsa in magnificent style, ethereal in tonal quality and charged with deep, romantic feeling. Mario Chamlee was a very fine Lohengrin, as he proved at his initial appearance last season, singing with careful regard for the musical and dramatic values and presenting a handsome and credible figure. Chase Baromeo was warmly welcomed back to the company for the dignity and vocal sonority of his King Henry. Eleanor La Mance presented a forceful Ortrud and the Telramund of Carl Schiffeler was

(Continued on page 34)



# Rachmaninoff Among Soloists with the Chicago Symphony under Stock

**Pianist Plays His New Rhapsody Before Capacity House—Anniversary of Paderewski Marked by Concert in Which Schelling Is Soloist—Garbousova Scores in Debut with Orchestra**

CHICAGO, Nov. 20.

THE appearance of Sergei Rachmaninoff as soloist at the Chicago Symphony concerts of Nov. 7 and 8 proved one of the stellar events of the season. Seats were at a premium to hear the renowned Russian play his latest composition. Frederick Stock conducted the following program:

Eight Russian Folk Songs, Op. 58... Liadoff  
Symphony No. 2 in E Minor, Op. 27... Rachmaninoff  
Rhapsody on a Theme of Paganini, Op. 43... Rachmaninoff  
Mr. Rachmaninoff

Tremendous applause greeted Mr. Rachmaninoff's appearance upon the stage to play his new Rhapsody. Before that Mr. Stock had reminded the public, if it needed the reminder, of the composer's creative status by giving a deeply moving account of the ever beautiful Second Symphony. Of all modern symphonies this pales the least with time, due, in this locality at any rate, in part to the quite extraordinary interpretation it is always accorded by Mr. Stock. The emotional impetus, the flexibility, and the orchestral virtuosity achieved in this reading make it outstanding among the conductor's many triumphs.

Keyed up by the intensity of the symphony the audience was in a fitting mood to acclaim Rachmaninoff. Truth to tell, the performance of the Rhapsody was marred by raggedness in the orchestra and frequent inaccuracy in the solo part, nevertheless the effect was exciting in the extreme. The audience stood to pay tribute to the composer while the orchestra extended a prolonged "tusch." After repeated recalls Mr. Rachmaninoff again seated himself at the piano and repeated the last seven variations, the ensemble on the repetition being quite perfect.

Tribute was paid to another living composer at the concerts on Oct. 31 and Nov. 1, when recognition was made of the seventy-fifth birthday of Ignace Jan Paderewski. The master's pupil, Ernest Schelling, was soloist. The program:

Overture, 'Polonia'... Wagner  
Symphony No. 5 in C Minor, Op. 67... Beethoven  
Symphony in B Minor, Op. 24... Paderewski  
Polish Fantasy... Paderewski  
Mr. Schelling

Paderewski's symphony was an oddity if not exactly a novelty, having been originally heard here in 1909, on which occasion the composer was soloist on the same program. While accurate judgment may not be possible, considering the ruthless manner in which the work was cut at the present performance, the impression was that Paderewski's aspiration to portray his patriotic feelings in music were more admirable in intention than result. Some of the thematic material is en-



Alban

Raya Garbousova, Cellist, Who Made Her Chicago Debut with the Symphony Forum

gaging, but on the whole the piece is a belated hangover of the romantic school, hampered in effect by its thick and unwieldy orchestral garb. Paderewski's creative gift was revealed in a better light in the Polish Fantasy, played with scintillant technic if with a somewhat dry and colorless tone by Ernest Schelling. Still more attractive evidence of Paderewski's music was to be discovered in the poetically beautiful slow movement of the Concerto in A Minor, played by Mr. Schelling with the orchestra as an encore, together with the jolly Scherzo from the soloist's own 'Suite Fantastique.'

Wagner's almost unknown 'Polonia' Overture, dating from the composer's

nineteenth year, was included no doubt as a gesture to Paderewski's native land, though in reality this juvenile work honors no one, its composer least of all. Beethoven's Fifth was read with fast paced brilliance and dramatic vigor of great intensity.

Raya Garbousova, Russian 'cellist, made her debut here with great success at the Tuesday concert of Nov. 12. The program:

'Le Carnaval Romain,' Op. 9... Berlioz  
'Minutes Symphoniques,' Op. 36... Dohnányi  
(First Time in Chicago)  
'Adventures in a Perambulator'... Carpenter  
Concerto in A Minor, Op. 33... Saint-Saëns  
Miss Garbousova  
Ballet Music from 'Le Cid'... Massenet

Miss Garbousova revealed an astonishing talent for her chosen instrument. Though small, her tone is capable of as much subtlety of nuance as that of a violinist, while her technic is of an all-comprehensive order, permitting her to indulge in hair-raising tempi and to toss off the most difficult feats with nonchalant ease. Her success was unusual, and, the program being short, Mr. Stock permitted her to add, with orchestral accompaniment, Tchaikovsky's Rocooco Variations, which proved even more congenial to her temperament than had the Saint-Saëns Concerto.

Dohnányi's 'Minutes Symphoniques,' a novelty, proved engaging fragments of sophisticated content but hardly likely to supplant the composer's favorite Suite, Op. 19, in the general repertoire. The remainder of the music on this program was also in suite form, permitting the perpetration of some obvious puns, which did not, however, overshadow the sprightly humor and lovely orchestral coloring still to be discovered in John Alden Carpenter's

(Continued on page 34)

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#### SPECIMEN PAGE

Andante sostenuto EXPOSITION

Flöten  
Hoboens  
Klarinetten in A  
Fagotte  
Kontrafagott  
Hörner in E  
Trompeten in E  
Pauken in H-E  
Violine I  
Violine II  
Bratsche  
Violoncelli  
Kontrabaß

PRINCIPAL THEME—PART I

Orchestral scores are no longer used merely for actual conducting or for analytical purposes in the study of musical theory; musicians and music lovers are becoming more and more accustomed to using them at concerts or when listening to radio broadcasts and phonograph recordings. The simplified system of score-reading presented in this volume, dispensing with the necessity of previous study of instrumentation or orchestra score analysis, and requiring only the ability to read ordinary instrumental or vocal music, will enable thousands to experience a new pleasure—that of following an orchestral composition as it unfolds itself on the score page. "The Symphonies of Brahms and Tchaikowsky" presents Symphonies I, II, III and IV of Brahms and Symphonies IV, V and VI of Tchaikowsky in miniature form—but in an entirely new way. Four pages of score, each measuring 4" x 5½", are printed within one large page measuring 9" x 12"; thus eight pages of scoring are visible at one time, lessening turning and the consequent chances of losing one's place by more than 80%. The arrow-signal system of score-reading (in course of Patent) is so simple that it can be grasped almost at a glance. Each symphony is preceded by an exhaustive but concise historical and critical note. The first volume of the Harcourt, Brace Miniature Score Series, containing the nine symphonies of Beethoven, has met with unqualified universal approval.

#### READ THIS EXPLANATION OF THE ARROW-SIGNAL SYSTEM

The specimen page, naturally greatly reduced in size, printed on the left is the first page of the slow movement in Symphony No. 1 by Brahms. You will note that the word *Exposition* is placed at the top of the score over the flute staff; all form divisions such as *Introduction*, *Exposition*, *Development*, *Recapitulation*, *Coda*, etc., are printed in their proper places all through the entire movement. You will also note that the words "Principal Theme—Part I" are printed at the bottom of the score underneath the cello and double-bass staff, and that a wavy black line indicates the length of this theme: all themes are indicated in this way as they appear and recur. Now observe the two black arrows over the 1st violin and bassoon staves, indicating that the principal melodic line lies in these instruments for four measures; the third arrow indicates that the 1st violins continue the melodic line; the fourth arrow, placed on the violoncello staff, indicates the appearance of a special musical figure in the basses of the string section. This brief explanation, read in connection with the specimen page, will make it clear that anyone can follow the entire score merely by observing the arrow in its flight from staff to staff.

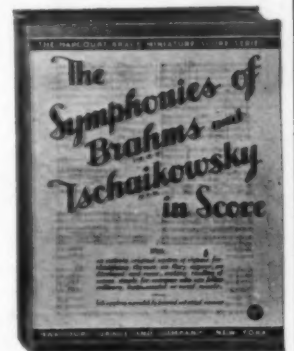
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# Four Orchestras Play for Manhattan Music Lovers

**One Visiting and Three Local Organizations Heard in a Variety of Masterpieces — Barzin's Youthful Forces Impress in Season's First Concert—Stokowski Gives Bach-Wagner Program and Has Kreisler as Soloist in Brahms Concerto at Later Concert—Brico Begins Season with Women's Orchestra**

NEW YORK has no complaint to make on the score of not having enough orchestral music during the past fortnight with the Philharmonic-Symphony, the New York Women's Symphony, Grete Stueckgold, soloist, and the National Orchestral Association, Carl Friedberg, soloist, and the Philadelphia organization visiting. Leopold Stokowski led a highly interesting program of Bach transcriptions and Wag-

ner excerpts and at a later concert had a capacity house with Fritz Kreisler playing the Brahms Concerto. Antonia Brico and the New York Women's Symphony transferred their activities to Carnegie Hall at their first concert of the year.

## Bach and Wagner Concern Mr. Stokowski

Philadelphia Orchestra, Leopold Stokowski, conductor. Carnegie Hall, Nov. 5, evening:

Fugue in G Minor; 'Es ist Vollbracht,' from the 'St. John Passion'; 'Ein Feste Burg ist unser Gott'; 'Komm, süßer Tod'; Passacaglia in C Minor

Bach-Stokowski  
Prelude to 'Die Meistersinger'; Prelude to 'Lohengrin'; Love Music from 'Tristan und Isolde' ..... Wagner

Rarely if ever has Bach received more kindly treatment in the transportation of his music and his spiritual self from one medium of expression to another than that accorded him by Mr. Stokowski in this gallery of five orchestral mountings. Some of the transcriptions are already widely known by way of recordings; the 'little' G Minor Fugue, for instance, with its alternately posing and dancing subject announced whimsically by the oboe alone and evolving into a majestic pronouncement in the closing bars.

'Es ist Vollbracht,' welled full-throated from the 'cellos into a tragic song for orchestra, the drama and color of which few contraltos (whose property this music really is) could hope to encompass. All of the settings, including the two hymn-tunes and the grand organ Passacaglia, show a hand accustomed to drawing the stop-knobs. All the vivid hues of the great orchestra emblazon the surfaces, but diapason sonorities run deep beneath.

Wagner fared almost as well. The themes so intricately enmeshed in the close of the 'Meistersinger' Overture were sought out and exhibited with a fullness of individuality unique among the familiar readings of these difficult pages. And Mr. Stokowski's integration of love music from 'Tristan' held nothing to offend either listener or composer. But the violins *divisi*, fell several leagues short of the rarified, celestial plane assigned to them in the early measures of the 'Lohengrin' Prelude by reason of rude attack and *piano* instead of *pianissimo*. Applause was long and thunderous throughout. R.

## Klemperer Leads Varied List

New York Philharmonic Symphony, Otto Klemperer, conductor. Carnegie Hall, Nov. 7, evening:

Overture to 'Euryanthe' ..... Weber  
'The Swan of Tuonela' ..... Sibelius  
Suite from 'Pulcinella' ..... Stravinsky  
Symphony in E Flat, Op. 97 ..... Schumann

Ushering in the evening's proceedings with a vital performance of the Weber overture, Mr. Klemperer followed it with one of the most satisfactory accounts given here in some time of Sibelius's finest short orchestral composition. There was no attempt to read into it individual interpretative ideas. The music was allowed to speak for itself; this it did, through the beautiful transparency of the Philharmonic's strings and the excellent playing of the English horn solo by M. Nazzi, for which Mr. Klemperer rewarded him with a solo bow. The incidental solo 'cello phrases were admirably played by Alfred Wallenstein.

For those who like inconsequential music, there may have been pleasure in Stravinsky's readaptation of Pergolesi. But it seemed pretty futile to us, especially in concert form. With attractive choreography this 'Pulcinella' may be a valid work. In the concert hall, it is revelatory



Antonia Brico Led the New York Women's Symphony in its Opening Concert

of its composer's tricks, not of his talent. The Schumann symphony was done in a straightforward manner, and won a generous response. How grateful we are to this conductor for not altering the instrumentation, save in a few places where he raises the melody in first violins an octave, as do other respectful, sensible musicians. A.

The following Sunday, the first half of this program was repeated and the symphony was the Brahms First.

## Brico Leads Women's Symphony

New York Women's Symphony, Antonia Brico, conductor. Soloist, Grete Stueckgold, soprano. Carnegie Hall, Nov. 12:

Overture to 'Iphigenia in Aulis' ..... Gluck  
Symphony No. 1 ..... Sibelius  
'Kamarskaja' ..... Glinka  
'Letter Scene' from 'Eugen Onegin' ..... Tchaikovsky

Mme. Stueckgold  
Overture to 'The Flying Dutchman' ..... Wagner

Stirring in a very real sense was the performance of New York's recently formed orchestra made up exclusively of women players, trained and conducted by Miss Brico, in its first concert of the season. Both those who had and had not heard the orchestra in its preliminary activities last season in the Town Hall, were deeply impressed by the admirable quality of the orchestra, as to individual first desk players and the ensemble which has been achieved in so short a time.

Miss Brico had already shown us her gifts as a conductor three years ago as guest with the over-sized Musicians' Symphony Orchestra at the Metropolitan Opera House. On this occasion she revealed even finer qualities; for she has developed in her art and is today a conductor truly worthy of appearing in any symphonic series. Her beat is firm, her rhythmic sense certain, and she has genuine authority over her players. She has not succumbed to the current fashion of dispensing with the printed scores, for which she deserves much praise. In justice to her players and herself, the scores were before her for reference, not for reading, which is the proper procedure, we think, for conductors to follow.

Admirably played were the Sibelius symphony and Glinka's charming fantasy on two Russian folk tunes. It was a joy to hear them as their composers set them down, not in the altered versions foisted on an adoring public by a much adored conductor from another city, who has cut up the Sibelius most shamefully, omitting measures here and sections there, and altered the note-values of the 'Kamarskaja' almost beyond belief in his performance of it. The applause was hearty throughout the evening, making it necessary for conductor and her orchestra to bow repeatedly.

Mme. Stueckgold, a very winning figure, was received on her entrance and after her singing with great enthusiasm and recalled to the stage to bow again and again. She sings this pleasing music very sympathetically and with much emotional feeling. Miss Brico seconded her ably in making eloquent the orchestra's part in it. A.

## Bruckner, Plus Beethoven

New York Philharmonic-Symphony, Otto Klemperer, conductor. Carnegie Hall, Nov. 14, evening:

Symphony No. 8 in C Minor ..... Bruckner  
Symphony No. 7 in A ..... Beethoven

This was a long evening. The Bruckner performance that began at 8:45 was finished after 10 o'clock. There remained the



Leon Barzin Opened His Season with the National Orchestral Association

intermission and Beethoven, the latter in the dimensions of a four-movement symphony. Mr. Klemperer might better have gauged the capacities of many of his listeners if he had left the second of these bulky works for a later occasion and used one of the shorter overtures to raise the curtain on the sound-scapes of Bruckner. As it was, conductor and orchestra could pardonably have confessed fatigue, but all went bravely about the completion of the business on the calendar.

The playing, throughout, was of a high order. One felt like saluting the feat of memory represented by the gigantic Bruckner, conducted according to the prevailing fashion without the score. Surely the man of Linz, humble though he was, would have felt pride in those shining brasses as they flashed, sabre-like, through his characteristic fanfares—derived from Wagner and taken over a little greedily by Gustav Mahler. Well might he have rejoiced, also, in the noble singing of the strings and the poignant choring of the woodwinds.

Still a suppliant at doors that have remained closed to him, Bruckner may be making converts steadily (as some aver) among the youngest of our concert patrons. Possibly what has happened with respect to Brahms and Strauss within the memory of those not yet venerable is taking place before our eyes where the good Anton is concerned. The reviewer can only speak for himself. Repeated hearings of this symphony have left it the same gargantuan tissue of contradictions its high aspirations often finding eloquent utterance in moments of communicative beauty and as often struggling in a mesh of platitudes, melodic, harmonic, orchestral; the while the huge arches of his structure sag and the distant rainbow of his visions fades and dies away.

Each of the four movements has its rewarding pages. Mr. Klemperer contrived to make particularly appealing the 'Langsam' trio of the long, very long, Scherzo. The warm and tender Adagio remains an impressive and often a stirring, achievement. But old questions persist as to

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## OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



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## WASHINGTON CONCERTS VARIED IN SCOPE

## Kindler Conducts National Symphony—Kreisler, Tibbett Heard in Recital

WASHINGTON, D. C., Nov. 20.—The same large attendance that proved so gratifying last winter marked each of the events given so far, the recitals of Kreisler and Tibbett filling every seat in Constitution Hall and necessitating additional seats on the stage. The popularity of Mr. Kreisler is attested by the fact that he will return in a month's time as soloist with the Philadelphia Orchestra under Leopold Stokowski.

The first concert in November was given by the National Symphony, with Hans Kindler conducting, on Nov. 4. Following the new policy of the orchestra to present young artists whenever possible, the soloist of this concert was Margaret Harshaw, contralto. Dr. Kindler was one of the judges of a National Federation of Music Clubs contest this year when Miss Harshaw was awarded the Schubert Memorial Prize. The singer, a former stenographer with the Bell Telephone Company, was immediately engaged by Dr. Kindler for this appearance.

'Che faro senza Euridice' and 'Mon Coeur s'ouvre à ta voix,' were well chosen to show her command of style and tonal quality. The Gluck aria suited her better and the long stately phrases were carefully molded and expressed with dignity. She was enthusiastically received, for aside from the innate beauty of her rich voice, her simplicity and dignity of manner, immediately won her audience.

## Bach Works Well Played

The orchestra gave an unusually fine rendition of Bach's Introduction and Chorale to 'Christus lag im Todesbanden,' and two nocturnes by Debussy, 'Clouds' and 'Festivals' were also exceedingly well played. The final group, Strauss's symphonic poem 'Don Juan' and the Introduction and Waltz from Tchaikovsky's 'Eugen Onegin' were given with too great emphasis and lacked finesse. Dr. Kindler, who had returned the day before from Philadelphia where he conducted the Philadelphia Orchestra in four performances, was given a hearty welcome.

The program given by Mr. Kreisler on Nov. 7 was the first in this city to record his name as composer of the compositions known formerly as arrangements. He was in superb form and seemingly further inspired by the warmth of his reception. His technical delivery was faultless, and the legato of sustained moments richly colored with feeling. The artist and the audience were in finer accord than at any previous recital so that a different atmosphere prevailed, tense while he played and wildly appreciative at the end of each number.

## Tibbett in Three-Hour Recital

Lawrence Tibbett, in his recital of Nov. 1, which lasted nearly three hours, likewise gave his listeners a rare experience with the program presented. More than his beautiful singing, especially recognizable in the well sustained phrases, varying tone color and excellent diction, was the effect of his dramatic interpretations. Every word and every phrase were delivered with careful analysis so that in both lyric songs like Schubert's 'By the Sea' or the dramatic 'Death, the Commander' by Moussorgsky, the essence of the text

and music was felt more deeply than ever before. Stewart Wille was the accompanist.

Among events by local musicians was the resumption of the Candlelight Concerts by the Washington Chamber Music Society on Nov. 5 at the Phillips Memorial Gallery. The quartet, Bernard Robbins and Jeno Sevely, violinists; Hendrik Essers, violist, and Sidney Hamer, 'cellist, played the Beethoven Quartet, Op. 18, No. 3, Debussy's 'Clair de Lune,' Mason's 'Rosina' and Haydn's 'Riders.' Respighi's 'Il Tramonto' was given a beautiful rendition with the assistance of Helen Stover, soprano, of New York. Other concerts included a piano recital by Norman Fraumeni on Nov. 13, an organ re-

cital by Adolf Torovsky on the Hammond Electronic organ at Christ Church on Nov. 14 and a lecture on 'Clara Schumann, Artist and Woman,' by Mrs. Otto Torney Simon at the Arts Club the same evening.

ALICE EVERSMAN

## ROME PRIZE ANNOUNCED

## American Academy Lists Competition for Juilliard Fellowship

The American Academy in Rome has announced its annual competition for a fellowship in musical composition. This year it is the Frederic A. Juilliard Fellowship that is to be awarded. Candidates must file application with the Executive Secretary of the American Academy not later than Feb. 1, and

not later than March 1 must file two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, 'cello, and piano or for some less usual combination of chamber instruments.

The competition is open to unmarried men, not over thirty, who are citizens of the United States. The stipend is \$1,250 a year for two years with an additional allowance of \$300 for transportation to and from Rome. The winner will have the privilege of studio and residence at the Academy, and opportunity for six months' travel each year.

Information may be obtained from Roscoe Guernsey, Executive Secretary, '01 Park Avenue, New York.

MARGARET  
HALSTEAD

Metropolitan Opera

## Triumphs as "Isolde"

With

St. Louis Grand Opera Co., Nov. 2nd

Margaret Halstead brought to her role the tremendous ability necessary in an opera of moods. Her "Liebestod" was perhaps the most moving single part of the performance.

St. Louis Star Times, Nov. 3, 1935.

A voice of depth and quality with both the richness and the brilliance that the score requires—a striking appearance.

St. Louis Post Dispatch, Nov. 3, 1935.

The action moved smoothly from the opening scene on shipboard to the immortal "Liebestod."

Miss Halstead's voice is firm and strong, deep and rich in its lower register, and clear and vibrant in her top notes. She sensed deeply the note of tragedy and despair which Wagner wrote into his "Love Death." In the great duet in the second act, "O, Night descend here on us," Mr. Althouse and Miss Halstead did their best singing. It was truly a remarkable episode.

St. Louis Globe Democrat, Nov. 3, 1935.

There was long and spontaneous applause at the end of the opera. These were blessed hours which will remain unforgettable to the audience. The big moment was undoubtedly the duet in Act II. Mr. Althouse's tenor and Miss Halstead's soprano melted into one glorious whole.

St. Louis Westliche Post, Nov. 3, 1935.

## AS SOLOIST, WORCESTER FESTIVAL, OCT. 3, 1935.

"Long will be remembered the beautiful work of Margaret Halstead, soprano. . . . Excellent tone and genuine simplicity of style. To her went praise unrestrained—in applause and in words."

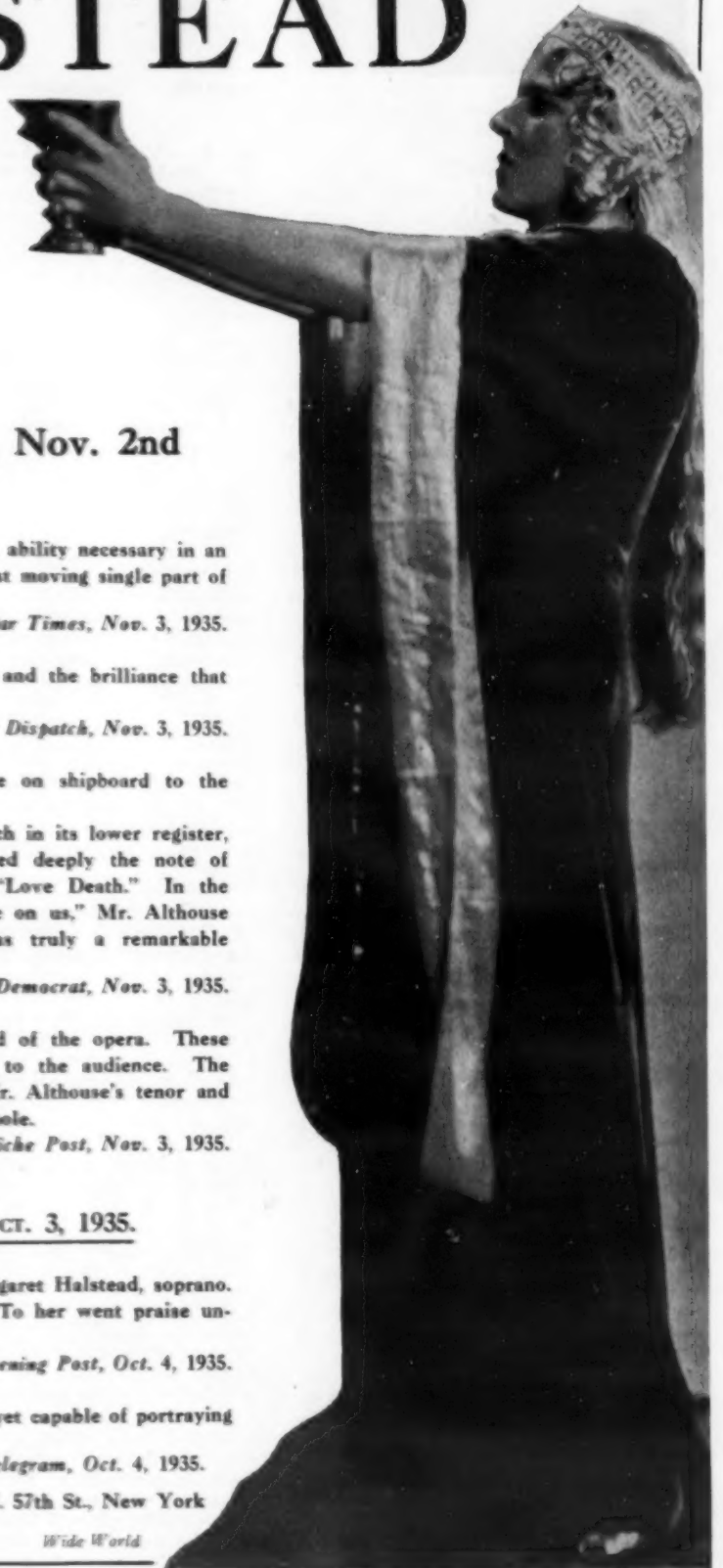
Worcester Evening Post, Oct. 4, 1935.

"Miss Halstead's voice is of the ideal oratorio timbre, yet capable of portraying ethereal beauty."

Worcester Daily Telegram, Oct. 4, 1935.

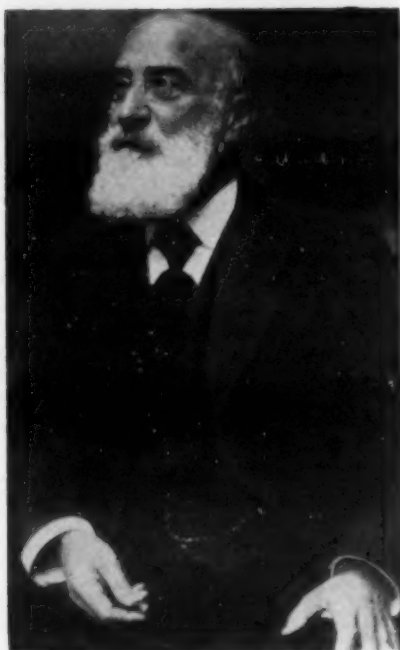
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## Guido Adler at 80 Contributes



Noted Austrian Musicologist and Teacher:  
Dr. Guido Adler

VIENNA, Sept. 1.—The great Viennese musicologist and celebrated teacher of musicology at the University, as such pensioned only a few years ago, yet still active in his scientific work, Privy Counsellor, Prof. Dr. Guido Adler publishes now in the eightieth year of his life his memoirs under the title, *Wollen und Wirken*—publisher: Vienna, Universal Edition. Since Guido Adler is well known in America and was invited by the Library of Congress (Herbert Putnam and Carl Engel) to conduct a course on criticism of style for teachers of American high schools, a few words about his life's work may not be amiss here, also because he is one of the most interesting men of the Austria of old.

He was born in a small village near Brünn, the Moravian capital. It is from Moravia that during the regime of old Austria especially capable officials, journalists, scientists and artists came. He was one of six children of a doctor's family and one year old when his father died. The Governor of Moravia obtained from the emperor a special stipend for the education of the six children. Thus, Guido Adler frequented the Gymnasium at Iglau when Gustav Mahler at the same time laid the foundation for his knowledge. They became friends and later on Adler dedicated a biography to him (1916).

Later on, both Adler and Mahler finished their gymnasium and university studies in Vienna, at the same time frequenting the Conservatorium where Bruckner was Adler's teacher. His passion for music was mightily stimulated by the then raging controversy about Wagner. Guido Adler was one of the Wagner enthusiasts and endeavored by lectures to advance his cause. He was, of course, one of the guests of the first Bayreuth festival in 1876 and was received by Wagner at Wahnfried. His memoirs describe two such receptions at which Liszt was present. Cosima received the personages of the court and Wagner teased Bruckner, also made some sarcastic remark about musicology to Guido Adler, with whom he was drawn into a lengthy discussion. In 1904 Adler published the lectures which he had delivered on Wagner and his work, and in 1927 a new version which is one of the best, most objective and scientifically founded books existing on the master and his work.

In spite of Wagner's advice to the contrary, Adler devoted himself to the then very young science of musicology—in fact, he was one of its founders. He participated in the convention at Arezzo in 1882 and joined two years later Chrysander and Spitta in the publication of the Quar-

## Notable Memoirs

terly of Musicology. In 1892 he was the leading spirit of the music department of the Music and Theatre Exposition in Vienna. His talents as organizer were also in evidence during the Haydn memorial celebration in 1909 and the Beethoven celebration in 1927.

Adler, who had been made private instructor at the Vienna University in 1882, became professor in Prague in 1885 and professor in Vienna in 1888, where he organized his world-famous institute of music history. In the thirty years of his activities as teacher, this institute has produced one hundred and fifty doctors of music science belonging to various nations.

Guido Adler's history of music, in which he himself wrote the chapter of the Viennese classic school, the other chapters of the two volumes being written by collaborators in each country, is a universal work. We did not need his present book to know how enormous this man's life work was and what influence he exerted. Just as Bruno Walter recently spoke on the moral forces in music, so this book of the musicologist Adler is in the sign of ethics and humanity.

DR. PAUL STEFAN

### A One-Volume Reduction of Philip Hale's Program Annotations

"There has never been one like him and there will never be another"—what Sir George Grove said of Schubert—Lawrence Gilman says of Philip Hale in the admirable introduction he has written for a volume of Hale's writings now before us. ("Philip Hale's Boston Symphony Program Notes." New York, Doubleday, Doran & Co., Inc.) Mr. Hale, his brilliant fellow annotator observes, "transformed the writing of program notes from an arid and depressing form of musical pedagogy into an exhilarating variety of literary art." Incidentally, it is gratifying to note that Mr. Gilman gives a passing salute to Mr. Hale's predecessor, William Foster Apthorp.

To make a book of Philip Hale's writings was no easy task. To make six books of them would have been far simpler. Of upward of a thousand works described and analyzed by Hale during the thirty-two seasons of his connection with the Boston orchestra one hundred and twenty-five are dealt with in the volume at hand. The task of selecting, curtailing, piecing and splicing was assigned to John N. Burk, the present annotator of the Boston programs. It has been ably carried out. Probably no one can regret more than Mr. Burk the abridgement of simply invaluable material, as necessitated by the one-volume format.

Something more (as well as something less) than the program notes, as readers have known them, is presented, in that pertinent paragraphs from Mr. Hale's newspaper criticisms have been combined skillfully with the annotations, the transition from one to the other being indicated by a typographical ornament. As Mr. Burk explains, the quoted reviews have been kept clear, for the sake of continuity, of dates and sources; documentation in the program notes has been minimized.

This, unquestionably, is a valuable addition to books on the symphony. But for many of us, Philip Hale, shorn of his cross-references and his exhaustive investigation of all the by-paths branching off the main highways of his annotations, is scarcely Philip Hale. Some Foundation or Society ought to finance the publication of a several-volume encyclopedia of symphonic music that would deal with a large majority (rather than a small minority) of the works described in the program books, and deal with them with Philip Hale's own completeness (foot notes included, by all means!); rather than in an abbreviation obviously designed for the popular trade. Such an encyclopedia would be more than a worthy monument to one of America's most notable cultured figures. It would be our greatest single contribution to the world's literature about music. T.



Eric Clarke, Whose 'Music in Everyday Life' Is Both Timely and Excellent

It was in 1934 that the Carnegie Corporation of New York asked Eric Clarke several significant questions pertaining to music in this country. These he has answered with his book, *'Music in Everyday Life'* (New York: W. W. Norton & Company, Inc.).

Mr. Clarke, like many others, could not, in all likelihood, have made a satisfactory reply to his corporate questioner at the time. This, despite his experience in music both abroad and here, for he is a very musical person; in addition to which he was associated with Harold V. Milligan for a number of years in the direction of the National Music League.

Fact is, one does not answer well the kind of thing one never expects to be asked. To be specific, Mr. Clarke was asked: "What aspects of music in America seem the most important? How can music best be furthered?"

What he has done is to set down in

### 'The Capture of Inspiration' by E. Robert Schmitz a Means to the End of Expression

Evidently the day of "functional" book-making is come; we have been familiar enough for some years past with the modern architect and his insistence upon the principle that buildings should express by means of their form and proportions the purpose for which they are to be used. Here is a new book on music that does just that: its appearance is a capably designed modern format and its binding so that it will lie flat on the music rack of a piano suggests its eminent practicability and masterly thoroughness, as well as its freshness of approach. To be sure, its title, boldly blazoned on its attractive cloth cover, rather belies its contents: *'The Capture of Inspiration'* (Los Angeles, Will A. Kistler Co.), is a phrase that rather leads the intending reader to think that this book is another dissertation upon that nebulous and indeterminate thing that is usually meant when the term inspiration is applied to music. Not so here, however; for Mr. Schmitz, who has had such varied experiences as virtuoso pianist, outstanding teacher and (very unusual for a musician) student of science, inspiration is the result of hard work and, in so far as piano playing is concerned, comes only after minute searchings into the technical problems which confront the pianist.

The thesis of his book is that there is an exact science which governs and controls technique; in itself not a startling discovery! But the feature which distinguishes this work from others of its kind is the thorough and very detailed analysis of the physical motions that are used in piano playing; every simple act, such as the flexing of the fingers, is brought under detailed anatomical investigation. And by means of clear thought and rational deduction, the author has reduced his system to a few fundamental principles, each of them employing many

a little less than 300 pages, a sanely thought out analysis of, plus reflections on the American musical scene. His six parts are, *'The Musical Scene,' 'The Study of Music,' 'Musical Enjoyment,' 'The Musical Profession,' 'Helps to Music' and 'Conclusions.'* There are two, three, in some cases as many as six chapters to a part.

"What has Mr. Clarke done to clarify matters?" may be asked. I doubt if in the space of a review the reader can be told what he has accomplished. But it is obvious to the most casual reader that Mr. Clarke has recorded his observations and conclusions with remarkable fidelity to and understanding of his subject, plus an engaging manner of presentation. I was happy to have him point out in his brief but admirable preface that he has preferred to "express a point of view," rather than "to state facts alone." I think the point of view comes forward best in Parts I and III, where one feels the author's very real and personal sympathy.

In his chapter on publications Mr. Clarke singles out *MUSICAL AMERICA* for praise; I was more than pleased to see this, for he is quite generally tearful about music journals, regretting keenly (as we do, too) that the general public does not buy them in such numbers as it does *The Saturday Evening Post*, or *Liberty*.

There is a large amount of information in the book, too, about things that people like to know, but do not. Mr. Clarke has done a fine job, one quite different from what has been done before. His book should have a wide and favorable reception—it has been praised on all sides in the months it has been out—for it has really answered some questions very ably. That the book is not a final one, Mr. Clarke suggests in the closing words of his preface as follows:

"In music, daily observations are impossible; the true position should be read once in every decade rather than every noon. I have therefore tried, as it were, to plot a few marks on the chart against which our progress in the next ten years may be checked. What will our position be then?"

A. WALTER KRAMER

different combinations of elements; just what these are and how they combine, Mr. Schmitz is careful to explain, not only by textual matter, but also by means of numerous diagrams and charts. In a word, what Mr. Schmitz has done is logically to subject the pianist's art to the scientific processes of the laboratory: his method of approach is that of the analytical scientist rather than of the "impractical" musician. The result is probably the most valuable book of its kind published in many a year.

There are plenty of purely musical topics considered in the work, however; the author is not forgetful of the fact that piano playing is a great deal more than the result of various interworkings of muscular actions and natural forces; such things as score reading, sight reading, pedagogical methods and fundamentals of interpretation receive pertinent treatment, and there are discussions of various tonal effects, varieties of touch and methods of pedaling. In all of these the author has many practical suggestions to make and some very pertinent things to say.

This book is of outstanding significance to every serious minded piano student; it is not only original in its method of approach, but profound and thorough in its treatment. A careful study of it will not, as may seem probable at first reading, impair the artist's creative power not interfere with the natural expression of his genius; on the contrary, it will help to place a "better means of expression at the disposal of the artist and his inspired imagination," as Schmitz has expressed it. For it is thus that inspiration is captured. H. D. McK.

### Randall Thompson Surveys Music in the Colleges

*'College Music'* (New York: The Macmillan Company) by Randall Thompson is a record of an "investigation for the Association of American Colleges," continued on page 30)



# 'Tannhäuser' and 'Faust' Draw St. Louis Opera-goers

**Althouse, Jeritza and Halstead Applauded in Chief Wagner Roles — 9,500 Hear Gounod Masterwork**

ST. LOUIS, Nov. 20.

THE third performance of the St. Louis Grand Opera Company, Guy Golterman, director, took place in the Municipal Auditorium on the evening of Nov. 4. An audience in excess of 7,000 applauded a most finished performance of Wagner's 'Tannhäuser' with Paul Althouse singing the title role.

Seldom does one hear and see a role delineated with such knowledge and ease, and his voice had the necessary power and focus for such a large place. Maria Jeritza was the Elisabeth, stately in gesture, beautiful to look upon and giving to the part all that it required. Her singing of the 'Prayer' in Act III brought rounds of applause. Carl Shifeler did an excellent bit of acting and singing as Wolfram. Margaret Halstead was the Venus and her voice had an alluring appeal in the Venusberg scene.

The beauty of this scene was further enhanced by a fine ballet, headed by Rita De Leporte and Edward Aguado. Norman Cordon was effective as Landgraf Hermann and others in the cast included Joseph Cavadore, Wilfred Engelman, Ludovico Oliviero, Theodore Lovitch and Anita Ehlen. Ernst Knoch did wonders with the orchestra and the ensemble was made more thoroughly enjoyable by perfect amplification, installed for the last two performances. The chorus was trained by Eugene Hahnel.

It remained for Gounod's 'Faust,' with Giovanni Martinelli in the title role, to draw a capacity crowd of over 9,500 on the night of Nov. 6. From the very first note of the opera, the huge crowd seemed imbued with a spirit of enthusiasm, which frequently stopped the performance with prolonged applause.

Mr. Martinelli, a great favorite here, was never in finer voice and his solos were declaimed with a tone of richness and great beauty. Lucy Monroe was a thoroughly satisfying Marguerite. She displayed a voice of unusual appeal, of crystal clarity and sufficient



St. Louis Post-Dispatch  
Giovanni Martinelli (Left) Is Presented with a Flag by Mayor Dickmann of St. Louis. Mr. Martinelli Was the First to Have Been so Honored Since Caruso in 1919

power, which added to her charm, produced a character of excellent proportions.

## Cleva Is Conductor

The Mephistopheles of Léon Ro-thier (who flew here from Chicago on the day of the performance) was a magnificent portrayal of the part. His voice, acting and impressive presence rounded out a cast of superb finish. Désiré Défrère did some excellent singing and acting as Valentine and the Siebel of Colette D'Arville was equally well done. Wilfred Engelman sang Wagner and Geri Dorsey, Martha, in a most satisfactory manner.

The chorus again covered itself with glory. Rita De Leporte and Edward Aguado did a waltz in the Kermesse Scene. The orchestra was well handled by Fausto Cleva, who conducted in place of Gennaro Papi, originally scheduled to appear. In all, much praise must be given to Mr. Golterman for the presentation of so fine a season at what is termed "popular prices" thereby enabling many to attend that heretofore have been unable to do so.

HERBERT W. COST

## BOSTON CONCERTS

(Continued from page 4)

The entire program furnished an afternoon of surpassing enjoyment.

Symphony Hall housed an enormous audience on the afternoon of Nov. 10 when Roland Hayes, assisted by Percival Parham at the piano, gave a recital which roused his listeners to the greatest enthusiasm. Mr. Hayes continues to reveal himself the singer with discriminating taste, although upon this occasion the listener found his voice a little less pliable than formerly. His success with the final group celebrating the Negro poet and Negro composer, was marked, especially in 'Mother to Son,' poem by Langston Hughes and music by Percival Parham. Mr. Hayes also offered Schumann's 'Dichterliebe' to superlative accompaniments by Mr. Parham, a pair of Handel arias and miscellaneous songs by Tchaikovsky, Hopekirk and Henschel.

Jordan Hall has been the scene of a pair of notable concerts, the first of

which commemorated the centennial of Camille Saint-Saëns. Less important and infrequently heard works by the French composer were presented by Richard Burgin, violin; Jean Lefranc, viola, and Jean Bedetti, 'cello, all of the Boston Symphony, together with Isidor Philipp, who came over from Paris to take part in the program, and Felix Fox, pianist, whose untiring efforts were generally responsible for the success of the evening. The large and distinguished audience listened with obvious pleasure to the Piano Quartet, Op. 41 in B Flat, a pair of sonatas for piano and 'cello, Op. 123 in F, and Op. 32 in C Minor, and the Variations on a theme by Beethoven for two pianos.

The second concert of distinction was that of Heinrich Gebhard, pianist, and George Brown, 'cellist, in a sonata recital which brought forward the Pizzetti Sonata in F, the Beethoven Sonata in A, Op. 69, and the Grieg Sonata in A Minor. Each an artist in his own right, Messrs Gebhard and Brown attained, throughout the evening, a perfection of tonal balance and an adjustment in ensemble far too seldom heard and each artist exhibited virtuoso qualities which merited the enthusiasm of the huge audience.

In Jordan Hall on Nov. 5, Esther Stein, a girl of sixteen years, offered an ambitious program of Bach, Beethoven, Chopin, Schumann and Liszt. Miss Stein revealed excellent training. She attains sonority of tone without visible effort and she is, apparently, inherently musical.

GRACE MAY STUTSMAN

## Tercentenary Concert Held at Norfolk

NORFOLK, CONN., Nov. 20.—The New Haven Symphony and eleven male choruses took part in a concert sponsored by the Tercentenary Commission in the Norfolk Music Shed on the estate of Mrs. Carl Stoeckel on Oct. 5. G. Loring Burwell of Waterbury led the choruses in the New Crossley-Woodford 'Connecticut Hymn.' David Stanley Smith conducted the orchestra in works by Liszt, Wagner, and Saint-Saëns. Jacques Gordon led the Overture to 'Oberon' by Weber. Waldo S. Newbury assisted at the piano and Herbert A. France at the organ. J. F. K.

# RICHARD HAGEMAN

CONDUCTOR  
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Chicago Daily News, Nov. 5, 1935

Chicago Journal of Commerce, Nov. 5, 1935

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Chicago Herald and Examiner, Nov. 5, 1935

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Chicago American, Nov. 5, 1935

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## "This Bach Mania," As Paralleled Today in London and New York

NO harm and possibly some good may come of an occasional questioning of the sincerity of prevailing musical enthusiasms, since audiences are no less likely to be addicts of fashion than are those groups of composers who imitate one another or the conductors and recitalists who leap onto the bandwagon, so to speak, whenever a "run" develops for particular compositions.

The name of Bach is sacred. It will be none the less sacred if, like Ernest Newman in the London *Sunday Times*, we meditate a little dubiously on what the keenest of British critics refers to as "this Bach mania." He styles it a mania, he writes, "because it is manifestly the product, in part at least, of something other than reason."

Now Mr. Newman, as every reader of his critical writings must know, yields to no man in his reverence for this giant among giants. Perhaps no more convincing analysis of Bach's greatness appeared in print at the time of the recent Bach-Handel concelebrations than that in which he clove to the essential differences between these two great men. It is only fair to assume that it is because such a writer and authority sees clearly the true stature of Bach that he balks at accepting at its face value the notion that all this passion for Bach is bonafide on the part of audiences as well as performers.

Our English confrère notes, perhaps a little cynically—at least with the equivalent of a rising inflection—"the enormous preponderance of women" in attendance at "these Bach junketings." Discretion impels us to pass hurriedly on. But we can linger safely over his next observation to the effect that these devotees surely know very little of

their Bach, first hand, if (as seems to have been the case at a particular concert in London) they can listen complacently to one Bach fugue being played by an orchestra the while they conscientiously read a program note dealing with quite another fugue. But what seems most disturbing to Mr. Newman is "a keenness of appetite for Bach and a power of digesting him *en masse* that makes no distinction between either a good or a bad performance or a good or a bad piece of music by him; everything seems equally acceptable so long as it bears the name of Bach."

WHAT is this? An admission or even an insinuation that there is inferior Bach? Lest the wrath of the universe, known and unknown, be visited upon Mr. Newman alone, let us recall an able and witty article by another celebrated contemporary critic, our American Lawrence Gilman, in which he discussed "Major and Minor Bach." That title, be it recalled, was the result of a curious misprinting of a program whereby the words "Major" and "Minor," which should have appeared in each instance as part of the designation of a composition by Bach, had been misplaced in such a way as to unite them with the name of the composer. Out of a printer's error was evolved an illuminative discussion of important and secondary Bach. But the distinctions drawn there-in seem to have left London as badly off as before, however much New York may have profited!

Speaking of the Brandenburg and other concertos, Mr. Newman makes bold to say that here and there are movements that show Bach "at or near his incomparable best," whereas others "merely show the great technical machine grinding away without a particle of inspiration." To the London Bach fan of today, he contends, one work or one performance seems as good as another, even though there is music performed that is "hardly fit to carry the signature of Bach."

WE applaud Mr. Newman, as we have done repeatedly in the past, for the courage—some might say, the truculence—of his convictions. However, it is his ability to get at the kernel of those issues concerning which he is impelled to do battle that interests us most. In this country, it is even asserted that Bach is our most "popular" composer. But what price "popularity," some may ask, particularly after hearing several performances within a week of a Bach-Hyphen toccata that is little better than a cartoon of the original. Ours are doubts rather than convictions (perhaps we have not Mr. Newman's strength of character) when we wonder just what an honest census would disclose if it were possible to register the real reactions of many who listen patiently and applaudively to various piano arrangements of music otherwise intended.

Perhaps a different problem is presented by the orchestral transcriptions. Conceivably, without the name of Bach being attached to some of these the effect of their sonorities would be profoundly stirring. The program might list the composer as Jones or Doppeldumsky and audiences still might be swept off their feet. Possibly the critics might hail the composer, whoever he was, as a very great master. But it is not without some bearing on the dubious side of "this Bach mania" that the showiest of the Bach transcriptions are those which do the most to bolster up the notion that today Bach is the composer for everyman—or, if Mr. Newman is right in his accent on femininity, at least for everywoman.

New York's recital halls have had what some have described as an epidemic, others as an eruption, of new pianists. Obviously these young paladins of the keyboard were preparing for their debuts through the period when, if we were rightly informed, the radio had silenced the poor neglected family piano.

## SOMETHING TO PONDER

## Personalities



Artur Schnabel, on a Tour in Russia Last May, Chats with Dr. Fritz Stiedry, Austrian Conductor of the Leningrad Philharmonic

**Cilea**—After twenty years as director of the Conservatorio di San Pietro a Maiella in Naples, Francesco Cilea has resigned. He will be succeeded by Gennaro Napoli.

**Novaes**—The suite, 'The Baby's Family' by Hector Villa-Lobos, which Guiomar Novaes will introduce to this country next month, was inspired by the pianist's two children, Anna Maria, aged twelve, and Luiz Octavio, aged six.

**Krueger**—A recent nomination for membership in the Society of Arts and Sciences is Karl Krueger, conductor of the Kansas City Philharmonic. The society, which was formed in 1883 by Herbert Spencer, is composed of persons doing distinguished work in educational fields of art and music.

**Schumann-Heink**—The veteran contralto, Ernestine Schumann-Heink was recently made president of an auxiliary post of the Veterans of Foreign Wars in Chicago named in her honor.

**Mengelberg**—Exactly forty years from the date, Oct. 24, 1895, when he made his debut as a pianist in Liszt's E Flat Concerto with the Concertgebouw of Amsterdam, Willem Mengelberg returned to the leadership of the orchestra. His original appearance with the organization as conductor was made three days after his debut as a pianist, on the resignation of the conductor, Willem Kes.

**Sibelius**—The gold medal of the Royal Philharmonic Society of London, one of the most coveted decorations in Europe, was recently conferred upon the Finnish composer, Jan Sibelius. As he was unable to go to England to receive the decoration, it was bestowed by Sir Thomas Beecham upon G. A. Gripenberg, the Finnish Minister in London as his proxy.

**Grieg**—Nina Grieg, the widow of Edvard Grieg, celebrated her ninetieth birthday on Nov. 24 in Copenhagen, where she has been living since 1915, except for the summer months which she spends on the Hardanger Fjord in Norway, where Grieg wrote many of his finest works. Mme. Grieg, a noted singer in her day, contributed much to her husband's songs being heard, performing them in all her concert tours. She was generally accepted as his finest interpreter.



## MARY GARDEN on DEBUSSY

## What They Read Twenty Years Ago

In MUSICAL AMERICA for November, 1915



MARY GARDEN

**CHICAGO, Nov. 20**  
**"HELLO**  
 Chicago!" said Mary Garden, as she embarked upon the lecture recital on Claude Debussy which she gave in conjunction with Rudolph Ganz, on Northwestern University's History and Enjoyment of Music course, held in Chicago's Auditorium. At the outset she defined genius as the ability to do the impossible, talent the power to do easily what for others is difficult. Then she illustrated. "Richard Strauss, the man who wrote 'Salome,'" said Mary. "That's talent. Richard Wagner—that's genius. Debussy was also a genius."

Miss Garden's account of Debussy as she knew him and of the history of the first performance of 'Pelléas and Mélisande' was of absorbing interest to her audience. Contrary to a vague idea that Debussy had Miss Garden in mind when he wrote 'Pelléas and Mélisande,' she did not know him, she said, until the work had been completed and turned over to the Opéra-Comique for rehearsal. As she told the story, Debussy first saw the Maeterlinck play in a shop window and out of idle curiosity went in and purchased the volume. He was instantly inflamed with a desire to set the play to music and took the next train to Belgium to seek out the poet. Maeterlinck was indifferent. "Take it if you want it," he said.

During the composition of the opera—and at that time Debussy only composed at night, from 11:30 to 5 or 6 A. M.—he was often seized with strange feelings of fright and would awake his wife and have her sit in the room with him while he worked. Miss Garden first met Debussy at the first gathering of the cast selected for performance of the opera, when the composer played through the score. As the reading and playing progressed Miss Garden was taken with uncontrollable spells of weeping and after the scene of Mélisande's death had to be taken to her home, completely overcome by emotion.

Rehearsals went on over a period of several months. Every day except Sundays there was a rehearsal from one to six in the afternoon. There were thirty-four orchestra rehearsals, to which Miss Garden made the significant comment: "Here you are lucky if you get one," leaving no one in doubt by the locality she designated as here. When the opera was nearly ready for production a bombshell exploded. Maeterlinck had written and withdrawn permission to use his play. Consternation reigned and then it was discovered that in the interim the poet had married Georgette LeBlanc. The story was that he would agree to the use of his play if his wife were to sing the title

role, and on that condition only. Negotiations ensued and finally, "For I was a young woman at the beginning of my career and without influence," Miss Garden said, the two rival singers were called upon to perform before a jury of five French musicians. "And I created the role!" Mary said significantly. "And it was fortunate for Debussy that I did, for through me the opera lived."

For the next five years Miss Garden was the most intimate friend of Debussy and his first wife. The composer

had been madly in love with Lily Texier and married her when she was eighteen. "They were utterly devoted, like two turtle doves," said Miss Garden. "One day while visiting my friends, Lily said to me, 'You must scold Debussy, he will not do what I want him to.' Then she explained that a certain wealthy society lady was giving a series of soirées and that Debussy had been invited and declined to attend. 'Why don't you go, Debussy?' I asked. 'The woman might be able to help you.' 'I don't like her,' was Debussy's reply. But eventually he was persuaded."

The following summer Miss Garden returned from her vacation in September and immediately called upon the Debussys. They were not in, the concierge informed her, and he did not know where they were. Returning to her home Miss Garden was startled a few hours later to have Lily Debussy burst in upon her and

break into wild weeping. "Debussy has left me," she cried. As she related it, he had walked out of the house as if he were going to take a walk and had not come back.

For a month or more his whereabouts were unknown and then came word that he was at Cannes and so was the wealthy society woman whose invitations he had ignored because he didn't like her. All attempts at reconciliation failed, and finally Lily decided she could not live without him. So she wrote him a note. "At three o'clock this afternoon I am going to kill myself. Will you please come for a last time and look after my body?" And at three o'clock she did turn a gun upon herself and fell wounded upon the floor. At half-past three Debussy arrived with his father. Lily was still alive.

"If you love me and will come back to me then go for a doctor," Lily said. "If not, leave me alone and let me die."

Father and son called an ambulance and Lily was taken to a hospital. For several hours Debussy sat patiently awaiting the doctor's verdict. Finally the surgeon approached him. "She will live," he told Debussy. "We cannot take the ball from her lung but it has not touched the vital part of the heart. We think she will live." And Debussy replied courteously, "Thank you!" and walked out of the hospital and never came back. A. G.



CLAUDE DEBUSSY



Twenty Years Ago, on Nov. 17, Theodore Leschetizky Died, at the Age of Eighty-five. These Photographs Show: Upper Left, the Master at Eighty-two, in a Vienna Park; Centre, the Leschetizky Memorial Bench in Turkenschanzpark, Vienna; Upper Right, a Picture of Leschetizky at the Piano, Bearing His Own Inscription; Lower Right, In His Studio, and, Lower Left, Mme. Leschetizky

## Home Boy Makes Good

The former second violin of the Kasser Quartet, Arthur Judson, has had to resign his place to become manager of the Philadelphia Orchestra.

1915

## Necessity Being the Mother

"I persuaded my husband to join a glee club so that when he starts to sing at home I can advise him not to tire his voice, and when he sings in the club I can't hear him."

## Post Mortem Blowing His Trumpet

Oscar Hammerstein has written his own funeral march and is said to have scored it entirely for trombones.

1915

## Always the Humorist

Charlie Chaplin is a man of keen discrimination in music. I was struck by his comments and inquiries in regard to the latest works of Strauss particularly the 'Alpine' Symphony.

## Memory Conducting and "Stunt Fans" vs. Music

To the Editor of MUSICAL AMERICA:

Thank you for the editorial in your issue of Nov. 10 in which you say something which has long needed to be said, in regard to the current fad of requiring the directors of our major orchestras to conduct from memory. Many of them do not want to do so, but are coerced by pressure brought to bear by those who should know better.

This craze was originally due to the admiration aroused by Arturo Toscanini. But what the fadists fail to realize is that conducting from memory is not an act of free will on Arturo Toscanini's part, but is imposed upon him by the state of his eyesight. When it is done by a conductor of normal vision, it is no longer a necessity—it becomes merely a "stunt." It belongs in the field of blindfold chess, and not at all in that of serious music.

Its most unhappy consequence, as you point out, is that it inevitably narrows the concert repertoire. Because the conductor, already worked to death, finds it a physi-

cal impossibility to memorize new scores, which, of course, in these days, tend to become increasingly complicated. In self-defense, he is driven to play pieces with which he is already familiar. Hackneyed programs are the natural result.

Serge Koussevitzky conducts from a score. Does anyone think the less of him? So did Anton Seidl, Artur Nikisch, Gustave Mahler and Felix Mottl. So do Willem Mengelberg, Richard Strauss, and dozens of other able men. Are these such inferior names in music?

Let us, then, allow our conductors to do their work in the manner most congenial to them. If they prefer memorizing, well and good—if they do not, it is an artistic crime to brink pressure to bear upon them to do so. In sum: Do we go to a concert to hear the music, or merely to applaud feats of memory?

So give us more good, new music, even if it involves disappointing the "stunt" fan. His absence will be no loss to music.

MARSHALL KERNOCHAN



# Contrast and Variety Evident in Concert Fortnight



Zimbler  
Erica Morini Was Greeted After Several Years' Absence

**Manhattan Hears Musical Events of Widely Divergent Types—Singers, Instrumentalists and Dancers Present Striking Programs—Erica Morini Returns After Several Seasons' Absence—Hans Lange Presents Old Music with Philharmonic-Symphony Chamber Orchestra—La Argentina Draws Throng of Dance Lovers—Several Debuts Attract**

VARIED types of music and the dance were given for New Yorkers during the past fortnight and the size of audiences proved that interest in public performances is on the increase. Devotees of Spanish art reveled in the program of La Argentina, who began her sixth season in America. Roland Hayes once more

attracted a large audience to Carnegie Hall for one of his unique recitals. Ria Ginster, new to New York, displayed a voice of fine calibre in a program of Lieder. Erica Morini's return was



Apeda  
José Echániz Gave a Piano Recital with a Varied List

## Lange Begins Chamber Group Series

**Old Music by Purcell Comes as Revelation at First of Historical Programs, Given as Benefits By New Ensemble of Philharmonic Players.**

Philharmonic-Symphony Chamber Orchestra. Hans Lange, conductor. Town Hall, Nov. 12, afternoon:

Three pieces from 'Seven Tears'.....Dowland  
Concerto for oboe and strings.....Handel  
Bruno Labate  
Concerto for string orchestra.....Lully-Weingartner  
Four fantasias for strings.....Purcell  
Harpsichord concerto.....Sammartini  
Ralph Kirkpatrick  
Sinfonia No. 2.....C. Ph. E. Bach

One of those rare experiences that leave even the most seasoned habitue of the concert halls with the feeling of walking on air was vouchsafed at this concert, the first of a series of five this newly formed ensemble is giving under the designation of "Five Centuries of Chamber Music." This experience came midway in a program that already had developed much tonal velvet in behalf of compositions interesting and pleasurable in an antiquarian way, if scarcely to be described as exciting for twentieth century ears. The sense of the historical had been uppermost, as music by Dowland, Handel and Lully had gone its appointed way, with the tinkle of the harpsichord but one of sundry reminders that this was all something of a day irretrievably past, however gracious it might be in retrospect.

Then came the four fantasias for strings bearing the name of Purcell. The first, in three parts, and the second and third in four parts, were richly rewarding in their mating of meditative slow movements with spirited closing sections; each being recollective of the Elizabethan "consort of viols" in its contrapuntal play of strands aglow with a light that time has never extinguished. It was the fourth of these fantasias, however, that swept away the centuries and made music of the sixteenth-hundreds as vital and personal for modern ears as if it had been written yesterday.

In five parts, it was described as a fantasia on one note. Throughout its length was a pedal point that occupied a place midway in the tonal structure, rather than in the bass. About this were interwoven melodic sequences of grave and tender beauty that soared and dipped in one of the richest examples of harmony achieved through polyphony that the reviewer has been privileged to hear. If the other fantasias were very good Purcell, this one so clearly transcended them as to assume the stature of a masterpiece worthy of

Bach or Handel, though in another world of feeling and in no sense monumental of proportion. Mr. Lange could not do otherwise than repeat the work, then and there. Why it has not been heard before is but one of the many mysteries that keep the art of music from ever being an old and threadbare story. Whether it is now in



Murray  
Hans Lange Conducted the Philharmonic-Symphony Chamber Orchestra in a Program of Old Music

for a "run" by chamber groups and the string sections of the larger orchestras remains to be seen.

Thereafter, the Sammartini and Emanuel Bach compositions restored a more familiar world of attractive and, for some, fascinating musical yesterdays, but the moment of revelation was over, as if a veil again had been drawn across depths of fantasy and feeling into which for a space the listener had been permitted to gaze with rapt and startled eyes. Once more on terra firma, he could only acknowledge to his neighbor the prosaic fact that he had heard enchanting music enchantingly played.

Mr. Lange's ensemble was, indeed, an admirable one throughout. The strings were warm and sensitive, the playing smooth and well unified. The harpsichord of Mr. Kirkpatrick was decorative and contributive and the solo oboe of Mr. Labate a dulcet singer of the most assured virtuosity. The series is for the benefit of Bennington College and the first audience, as was to be expected, was a brilliant one.

O. T.

'Velvet Shoes'.....Randall Thompson  
'Now Is the Flow'ry, the Golden Spring-tide'.....Jensen  
Miss Hamlin  
Duet from 'L'Enfant Prodigue'.....Debussy  
Miss Hamlin and Mr. Townsley

Too much cannot be said in praise of these two artists for their choice of songs and duets, nor for their manner of presentation. While not all of the songs were, intrinsically, of the highest interest, they all had a right to be heard. The Bach duet-cantatas suffered somewhat from an over-emphatic and metronomic accompaniment. A little elasticity is not amiss even in Bach. Mr. Townsley's Brahms group was artistically delivered and his later one in English won him high approval and a demand for an extra.

In Miss Hamlin's Schubert group, 'Suleika's Zweiter Gesang' was outstanding. It was not only tonally excellent but was delivered with genuine understanding. Although Grieg's 'With a Water Lily' seemed the best of the group in English, it was Randall Thompson's song that won the audience and a repetition had to be given. The Schumann duets, comparatively unfamiliar, were sung with perfect ensemble and an extra, Dvorak's 'Der Abschied,' was necessary after the Debussy.

The audience was a large one and included a number of prominent musicians and composers.

H.

**Selma Kramer Makes American Debut**

Selma Kramer, pianist. Town Hall, Nov. 6, evening:

Toccata and Fugue in D Minor.....Bach-Busoni  
Sonata in F Minor 'Appassionata'.....Beethoven  
Sonata in C, Op. 1.....Brahms  
Ballade in A Flat; 'Berceuse'.....Chopin  
'Arabesque' No. 1; 'Ce qu'a vu le Vent d'Ouest'.....Debussy  
Prelude in F Sharp Minor.....Rachmaninoff  
Allegro Barbaro.....Bartok  
Impromptu in E Flat Minor (for left hand alone).....Godowsky  
(First Time)

Malagueña.....Lecuona

Few feminine pianists have the distinct advantage of a masculine approach to their instrument and its music to the degree disclosed by Miss Kramer at this performance. There is nothing tentative, over-delicate nor reticent in her interpretative procedures. She commands a big tone which did her much service in the opening Bach and the 'Appassionata,' and her finger technique is perfectly reliable. Nor did she show any inclination to spare herself even when she had legitimate opportunities to do so. The Brahms sonata, coming immediately after Beethoven, is a heavy assignment for any player.

The Debussy pieces, especially the 'Arabesque,' and to some extent the Chopin pair, did not react so well to Miss Kramer's vigorous treatment, although she delivered them with much fluency and good proportions. A sizable audience gave the pianist a most cordial reception which included floral tributes.

R.

**Roland Hayes Gives Annual Recital**

The individual lyricism and distinctive personal charm that are Roland Hayes, one of the foremost artistic figures of the Negro race, again subjugated a large group of the tenor's inveterate followers in Carnegie Hall on the evening of Nov. 8. His voice, to be sure, is not what it once was. But he still reigns over song interpretation, lucid, incisive diction and beautiful cantabile. The spirituals and those compositions requiring softer tones and smaller dynamics received the best presentation, while insufficiencies were to be found in such things as 'Ah! Spietato,' from Handel's 'Amadigi,' and 'Ich Grolle Nicht' from Schumann's 'Dichterliebe' which was sung complete except for four numbers.

Two songs by Tchaikovsky, 'Yearning, I Wait Alone,' and 'Why?' brought into play the grateful lyric sensitivity of this artist which one now takes for granted. This in addition to a subtle, yet powerful, rhythmic designation brought Mr. Hayes to triumph in the last section of his pro-

(Continued on page 21)

**José Echániz Gives Piano List**

José Echániz, pianist. Town Hall, Nov. 4, evening:

Toccata in E Minor.....Bach  
Two Intermezzi; Eight Waltzes, Op. 39.....Brahms  
Sonata in B Minor, Op. 58.....Chopin  
'Cipressi'.....Castelnuovo-Tedesco  
'Fete Dieu à Seville'.....Albeniz  
Three Preludes, Op. 34.....Shostakovich  
'Suggestion Diabolique'.....Prokofiev  
'Danse Russe' from 'Petrouchka'.....Stravinsky

Mr. Echániz is a fiery virtuoso commanding an imposing technique, a brilliant array of tonal pigments and remarkable courage in the way of individual interpretation who thoroughly delighted a very large gathering, though he incurred some unfavorable head-wagging from the more precise, more conservative among his listeners. Pieces like those of Shostakovich and Prokofiev definitely became his temperament far better than anything else on the program. Music in which dash and the glint of steel are potent gives Mr. Echániz opportunity for a full display of his special kind of talent.

A tendency toward rhythmic and dynamic exaggeration made his interpretations of the Chopin sonata and the Brahms works something other than authentic.

R.

**Anna Hamlin and Floyd Townsley Give Joint Recital**

Anna Hamlin, soprano; Floyd Townsley, tenor. Celius Dougherty, accompanist. Town Hall, Nov. 5, evening:

'Barmherziges Herze'; 'Der Herr ist Mein Getreuer Hirt'.....Bach  
Miss Hamlin and Mr. Townsley  
'Kom Bald'; 'Verrath'; 'Wie Froh und Frisch'.....Brahms  
Mr. Townsley  
'Heimliches Lieben'; 'Eifersucht und Stolz'; 'Suleika's Zweiter Gesang'.....Schubert  
Miss Hamlin  
'Am Fenster'; 'In der Nacht'; 'Grüssen'.....Schumann  
Miss Hamlin and Mr. Townsley  
'Fair House of Joy'.....Quilter  
'Don't Cease'.....Carpenter  
'Weep You No More'.....Quilter  
'Yarmouth Fair'.....Warlock  
Mr. Townsley  
'Thy Dark Eyes to Mine'.....Griffes  
'With a Water Lily'.....Grieg



## 'Walküre' Given In Cincinnati

(Continued from page 3)

performance about 2000 season seats had been sold. The outlook for the venture was gloomy, for Music Hall seats well over 3500. Wednesday morning a psychological phenomenon occurred. A long line assembled at the ticket office and continued through Thursday and Friday. The opening performance was almost sold out and the Saturday performance had numerous standees. Altogether about 7500 saw the two presentations, which in a town the size of Cincinnati is, to put it mildly, very good.

Satisfaction with the quality of the presentations was vigorously voiced, and the symphony association is able to feel positive assurance of success for remaining productions of the series. It should have been mentioned earlier that Mr. Goossens has a theory that opera can be made to pay its own way. This writer has reasons to believe the Cincinnati conductor has proved his theory and without a sacrifice of artistic standards.

### Elizabeth Wysor in Debut

Certainly in Mr. Althouse and Mme. Stueckgold no hint of false economy could be claimed. Gould, Patton and Mme. Van Gordon are time tried veterans of the operatic world and in the newcomer, Elizabeth Wysor (who incidentally made her operatic debut at this performance), a young singer of fine voice and distinctive musical gifts was discovered. She has yet to learn that the role of Fricka has some dramatic qualities, but even so—the opera stage is not notable for its great actors and actresses.

The orchestra was augmented to about ninety players. It performed superbly. Mr. Goossens was extremely considerate of the singers in his shadings of the orchestral tone, though fully



Elizabeth Wysor Made Her Operatic Debut as Fricka in 'Die Walküre'

cognizant of the importance of his ensemble as an interpreting group.

The opera was adequately mounted and the action (such as Wagner admits of) fairly smooth. Some of the mechanical tricks, as usual, wouldn't work, but while some of us wondered, none of us laughed. This fact in itself attests to the serious and high qualities of the presentation otherwise.

'Tannhäuser' will be given in English on Dec. 13 and 14 with Arthur Boardman, Florence Easton, Margaret Halstead, Herbert Gould and Dennis Noble importantly cast.

GEORGE A. LEIGHTON

### Musicology Departments in Colleges

Amplifying the editor's note to Charlotte Serber's article about Julius Gold in the Oct. 25 issue of MUSICAL AMERICA, it must be said in justice to Columbia and New York universities that musicology courses are given at both. The former has a professor of the subject, the well known scholar Dr. Paul H. Lang, and the courses are directly connected with the music department.

At New York University, Dr. Hugo Leichtentritt, who was mentioned in connection with Harvard University, also gives two half courses in addition to special lectures. There are also courses in musicology by Gustave Reese and others.

### Barrère Demonstrates Platinum Flute

Georges Barrère, noted flutist, invited an audience of musicians, music lovers and scientists to hear a program in which he played his recently acquired platinum flute at Sherry's, New York, on

the afternoon of Nov. 20. With Alice Nichols as accompanist, he first played Bach's Sonata in E. Rachel Morton, soprano, was well received in French songs by Ravel, Hübner and Luckstone, with Mr. Barrère, and the latter then played Debussy's 'Syrinx' for flute alone. In a concluding group by Gluck, Wormser and Godard, Walter Damosch played the accompaniments for Mr. Barrère. A discussion on scientific aspects of the superiority of platinum as a material for flutes followed.

### Rubinstein Club Inaugurates Forty-ninth Season

The first meeting of the forty-ninth season of the Rubinstein Club was held at the Waldorf-Astoria on the afternoon of Nov. 12. A luncheon was followed by a program of dances, vocal solos and ensembles by the Royal Russian Chorus, André Taloff, conductor, and André Pressman, accompanist. Rehearsals of the choral group of the club began last month under Frank Kasschau who has been chosen conductor.

## NATIONAL SYMPHONY ON SOUTHERN TOUR

WASHINGTON, D. C., Nov. 20.—The National Symphony, Dr. Hans Kindler, conductor, on a tour of the Southern states recently, was given an ovation by an audience of 5,000 in Atlanta, Ga., on Nov. 13. C. C. Cappel, is manager of the orchestra, which also played in Lynchburg, Va., on Nov. 11 and in Spartanburg, S. C., on Nov. 12.

Dr. Kindler and his men also filled an engagement in Memphis, Tenn., on Nov. 14 and returned to the capital to resume concerts in Constitution Hall on Nov. 17, where a Washington composer's Symphonic Suite 'Circles of Washington,' by R. Deane Shure, well-known musician here, was performed on that date. The work depicts four familiar scenes in the nation's capital, Logan, Dupont, Observatory and Thomas Circles. The work was dedicated to Dr. Kindler.

Its presentation by the conductor is in keeping with his policy of encouraging and aiding American composers, and he consistently includes their works on his programs.



© Harris and Ewing

C. C. Cappel, Manager of the National Symphony of Washington, D. C.

## "Has Living Tone of Color"

(Headline)  
OLIN DOWNES, NEW YORK TIMES, OCT. 29, 1935

# MARSHALL MOSS

VIOLINIST

HIGHLY PRAISED

BY

NEW YORK CRITICS

IN

DEBUT RECITAL

IN

TOWN HALL

OCTOBER 28, 1935



### Excerpts from the New York Press

Shows true musicianship . . . Mr. Moss has had excellent training, which showed in his playing. His principal teachers have been J. C. Van Hulstain, Leopold Auer, Franz Kneisel, Paul Stassevitch and Hans Letz. The make-up of his program testified to the seriousness of his accomplishments and to the catholicity of his taste.

Mr. Moss communicated his true musicianship, and substantial conquest of his instrument. His tone is living and it has color. His left hand technique is clean and well founded.

These qualities were exemplified not only in readily ascertainable matters of interpretation, but in the tone itself, and not only in the beginning but the shaping and ending of the phrases. A musical thought was propounded in a way that impressed the listener by its considered and authoritative conception. A movement of a concerto or sonata—for example, the first movement of the Brahms sonata—was not a mosaic of motives and phrases, but a sustained line, thought through from the first note to the last. The opening movement of the Brahms sonata was an admirable example of ensemble playing, and was interpreted in a sensitive and poetical spirit.

Mr. Moss gave convincing evidence of his gifts and his attainments, and a large audience recognized them.

Olin Downes, Times, October 29, 1935

. . . proved himself an excellent player, both technically and musically . . . a technique that functions, while his approach to music is both tender and careful . . . the clarity of his finger work were admirably suited to the D major Concerto of Mozart.

Post, October 29, 1935

" . . . played with genuine lyric feeling."

Sun, October 28, 1935

His technique is well grounded and his musicianship sound. His style is an essentially lyric one . . . all three movements (Mozart Concerto) were set forth with excellent taste.

Herald Tribune, October 29, 1935

Earnest approach—taste—style—command of technique and tonal variety.

American, October 29, 1935

. . . the gorgeous Andante Cantabile and the lively Rondo of the Mozart Concerto were played beautifully. Very strong individuality was expressed in the G major Sonata of Brahms which put still greater demands upon the profound understanding of the violinist.

New York Staats-Zeitung, October 29, 1935

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NEW YORK, N. Y.

Carnegie Hall, Pittsburgh, Dec. 3rd, 1935

RUTH ST. DENIS

MAURICE DUMESNIL

Joint Recital of works by Claude Debussy and 1st American performance of

"LA NUIT DE NOËL"\*

(Christmas Night)

by EVANGELINE LEHMAN

Soli — Chorus — String Orchestra — Ballet

Organ: HARVEY GAUL Conductor: FERDINAND FILLION

\*G. SCHIRMER, publishers.



## ST. LOUIS HOST TO CONVENTION GROUPS

### Missouri Music and State Teachers' Associations Hold Thirty-Third Meeting

ST. LOUIS, Nov. 20.—The thirty-third annual convention of the Missouri Music Teachers' Association was held here on Nov. 8 and 9 in conjunction with the annual meeting of the Missouri State Teachers' Group. The two days were filled with well planned and interesting programs by Leo C. Miller, president and Richard Canterbury, chairman of the program committee. Mr. Miller and his local assistants provided educational and social features much enjoyed by the 300 delegates.

Nov. 8 was taken up with a morning session at which addresses were made by James T. Quarles of Missouri University and J. L. Biggerstaff of Kirksville. Music was provided by Alfred Schmied, pianist, and T. Nelson Clymie, baritone. In the afternoon Richard Canterbury of Kansas City headed a piano forum, during which period Gottfried Galston, head of the piano department of Progressive Series Teachers College gave a recital, followed by addresses by John Thompson and Leta Wallace of Kansas City and Ernst C. Krohn of this city. A chamber music forum was conducted by Dean T. Stanley Skinner of Drury College, Springfield, Mo., followed by one on orchestral instruments conducted by Ellis Levy. Gladys Havens, contralto, accompanied by Powell Weaver, of Kansas City sang a delightful group of songs.

#### Vocal Forum Held

Delegates attended a special concert of the St. Louis Symphony in the Municipal Auditorium in the evening. The next day was given over to a vocal forum, conducted by Clay Ballew, addresses by Dr. Mabelle Glenn, Frederick B. Stiven and Elliott Griffes and a joint session with the music section of the State Teachers' Association held in the High School Auditorium in Webster Groves, Mo. Speakers on this program were Dr. Glenn, Mr. Miller, Dr. Walter S. Swisher, H. P. Study, Frank Coulter and Lytton Davis.

The musical feature was the performance of Dr. Louis Victor Saar's 'Piano Trio,' Op. 97, the federation prize-winner in 1925. Delegates attended a banquet at the Hotel Statler, where the sessions were also held. Mr. Miller presided. A program was provided by Thelma Hayman Carroll, contralto, in a group of songs by Dorothy Gaynor Blake, with the composer at the piano; two groups by the St.

Louis A. Cappella Choir led by William B. Heyne, and a group by Wesley A. Barton, tenor, accompanied by Edith Habig.

Kansas City was selected as the place for the next convention and officers elected for the ensuing year are Mary A. Guengerich of Joplin, president;

Richard Canterbury of Kansas City, vice-president; Leta Wallace of Kansas City, secretary-treasurer and the new members of the executive council also include Dr. Glenn, Ernst Krohn, J. L. Biggerstaff, I. Stanley Skinner and Pearl Voepel.

HERBERT W. COST

## Hesser to Succeed Dann at N.Y.U.

WITH the retirement of Dr. Hollis Dann from the department of music at the New York University School of Education, effective at the beginning of the 1936 summer session, Dr. Ernest G. Hesser, director of music in the Cincinnati Public Schools,



Alman

Dr. Hollis Dann, Who Retires after Ten Years During Which the Music Department He Has Directed Marked a Phenomenal Growth

will assume Dr. Dann's position. The latter, who has reached the age limit established by the university administration, will be designated "professor emeritus," and will share the direction of the next summer session with Dr. Hesser.

Dr. Dann has served as head of the department since it was established ten years ago. Its phenomenal growth and nation-wide influence has been attributed by Dean John W. Withers to "the untiring energy and administrative ability of Dr. Dann and the strong faculty which he has associated with him."

Dean Withers stated that during the past ten years, 650 men and women who have studied in the department have received the bachelor's degree and 150 the Master of Arts degree. The graduates are now serving as teachers, supervisors, and directors of music in public and private elemen-

tary and secondary schools, teachers colleges, arts colleges, universities, and state departments of education throughout the United States.

Dr. Hesser is a graduate of Winona College, Indiana, and of the New School of Methods in Chicago. He studied voice with William Miles of Fort Wayne, Ind., Dr. Carl Duffit of New York, and William Shakespeare and Frederick Bridge of London. He holds the degree of Bachelor of Music from the Metropolitan School of Music (Butler University), Master of Pedagogy and Doctor of Pedagogy from the Cincinnati Conservatory of Music.

Dr. Hesser's experience as supervisor and teacher of music has covered practically every phase of music education in the country. He began as a teacher of music and art in the Kendallville, Ind., public schools, and has served as supervisor of music at Goshen, Ind., and Pasadena, Cal., and as director of music at Bowling Green, O., State Normal College, at Albany, N. Y., and at Indianapolis. He also served as director of public school music at the Arthur Jordan Conservatory of Music in Indianapolis. Since 1930 he has been director of music in the Cincinnati public schools and professor of methods at the University of Cincinnati.

Dr. Dann plans to do many things next year, which his former heavy schedule made impossible, such as guest conducting, adjudicating of music competitions, conducting choral clinics and lecturing.

## DETROIT SYMPHONY IN SECOND CONCERT

### Kolar Conducts Saint-Saëns's Second Symphony—Richard Crooks Is Soloist

DETROIT, Nov. 20.—With Richard Crooks, tenor, as guest soloist, Victor Kolar directed the second subscription concert of the Detroit Symphony on Nov. 7 in Orchestra Hall. The chief contribution was the Second Symphony in A Minor of Saint-Saëns, played for the first time at these concerts. Dvorak's 'Two Humoresques,' orchestrated by Kolar, also were heard for the first time at these concerts.

Mr. Crooks was in splendid voice and was applauded for his singing of songs by Gluck, Stradell and Richard Strauss. Mozart's Overture to 'Don Giovanni' opened the program and the noisy 'Capriccio Italien' of Tchaikovsky was the closing work.

Pro Musica opened its season with an interesting program of songs by Mme. Olga Averino, soprano, on Nov. 15, in the Detroit Institute of Arts. There were two groups of modern songs, a group of Russian songs and a number of classical works. Mme. Averino revealed warm and powerful voice. Margaret Mannebach played the accompaniments.

#### Edith Lorand and Group Heard

Edith Lorand and her Hungarian Orchestra appeared for the first time in Detroit on Nov. 12, offering a program of classical and national dances in a manner that bordered on vaudeville. As formal concert music it was anything but satisfactory.

One of the most remarkable recitals of the early music season was furnished by Winifred Christie when she appeared here at Masonic Temple on Nov. 17, in a program on the Moor Double Keyboard Piano. Miss Christie captivated the audience with superb performances of compositions by Bach, Brahms, Debussy, Chopin and Paganini-Liszt. Miss Christie is a tone poet. No matter what she chooses to play, it is always given with impeccable taste and intelligence. Her recital was a triumph and has caused widespread comment. Her program included the Sonata, Op. 5, of Brahms, Bach's E Major Prelude and Toccato and Fugue in D minor, two Etudes of Chopin, the Paganini-Liszt 'Campanella' and 'Les Collines' and 'Danseuses de Delphes' of Debussy.

HERMAN WISE

#### Musicians Club of New York Holds First Meeting

The Musicians Club of New York held its first meeting at the Plaza Hotel on the evening of Nov. 12. Florence Easton, soprano of the Metropolitan Opera, was soloist in two groups of Lieders. Frank La Forge was accompanist. The second half of the program which is always of lighter character was given by Vandy Cape. Miss Cape was heard in several of her 'Singing Satires.'

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# Concert Span Brings New York Debuts

(Continued from page 18)  
gram devoted to music native to his race. 'He Never Said a Mumberlin' Word,' and 'Every Time I Feel the Spirit' called for superlatives, so perfectly were their



Progress  
Selma Kramer Created a Fine Impression in Her American Debut

contrasting moods established and their substance communicated to an audience profoundly and obviously moved. Percival Parham, who made several of the musical settings for the spirituals, was a competent though somewhat reticent accompanist.

## Tatiana Sanzewitch in Local Debut

Tatiana Sanzewitch, pianist, who made her debut here in the Town Hall on the evening of Nov. 8, possesses a great deal of energy and charm, not the least of which was expended upon the keyboard. She revealed both power and a fleet technique, although the former was at times too much in evidence and a too insistent use of the pedal blurred some climaxes.

Friedemann Bach's Organ Concerto, arranged for piano by August Stradal, three Chopin Etudes and a Barcarolle, and Liszt's Sonata in B Minor were her initial efforts. From the fullness of Bach and Liszt to the graceful and intricate rhythms of Debussy's 'La Soirée dans Grenade,' was a step astonishingly well encompassed, for the pianist narrowed her tone to the confines of the impressionist work, securing a curiously muffled, yet truthful effect.

'Two Greek Dances' by Poniridy, archaic in atmosphere, were followed by Charles Maduro's 'Scherzo Espagnol.' Mr. Maduro, who was present, was warmly applauded. Schumann's 'Carnaval' was performed with a bright, if excessively hard tone.

## Virgil Thomson Music at New School

The third of the series of one-man concerts of music by contemporary American composers at the New School for Social Research on Nov. 8, was of works by Virgil Thomson. The composer played two of his piano works, 'Piano Portraits' and his Sonata No. 2, and was assisted by Ada McLeish, soprano, and the Philhar-



Ria Ginster Sang Lieder in Her First Appearance in New York

monic String Quartet in his setting of the 'Stabat Mater.' A song group for soprano, a sonata for violin and piano and his String Quartet, No. 2, which last piece had its first New York hearing, completed the list.

## Henriette Michelson in Piano Recital

Pianism of a straightforward and sure maturity was the keynote of the recital given by Henriette Michelson, a member of the faculty of the Institute of Musical Art, in the Town Hall on the afternoon of Nov. 9. If her trills and roulades were not fluent miracles and her conception of dynamics inhibited by a somewhat academic viewpoint, yet, as in the Schubert Sonata in A, Op. 120, forthright playing and admirable balance effected a sense of security in her abilities.

In the Brahms Fantasias Op. 116, including two Capriccios in D Minor, one in G Minor and Four Intermezzi, her performance was conservative to the extreme. Surely this group of works is finer biography than could be written in words, yet Miss Michelson but hinted at the craggy and rugged Brahms, the brusque, or tender voice speaking therein.

Beethoven's Sonata in E Op. 109, was given a finished and workmanlike performance, not, in the Adagio espressivo and Andante Molto a model of poetic recreation, but sincerely expressed. Three Debussy pieces, Chopin's C Sharp Minor Nocturne and Ravel's 'Ondine' concluded the program.

## Louis Shenk Offers Novel Program

For his first New York appearance in a decade, Louis Shenk, listed as "Interpreter of Songs and Ballads," choose a program including several works rarely heard and others from his own pen. Mr. Shenk is a baritone with distinct vocal gifts. A full, resonant quality and good voice projection are his chief attributes, though mitigated by pitch insecurity in the upper reaches and occasional evidences of wear.

As an "interpreter" Mr. Shenk reached his zenith in Loewe's macabre 'Edward' and the barbed 'Seminarian' of Moussorgsky.

In the other songs, however, which included examples from Handel, Brückler, Brahms, Homer and others, there developed a sameness in style and vocal quality which made the music less interesting than it should have been. Among four songs of his own composition, Mr. Shenk's 'Du bist wie eine Blume' conceived in traditional Lieder terms, was the most effective. Charles Linton was a very helpful and musical accompanist.

## Genia Luboshutz and Nancy Wilson Play

Genia Luboshutz, cellist, and Nancy Wilson, pianist, were the artists at the fourth of the concerts of the Music Guild in the Town Hall on the afternoon of Nov. 10. Preceding the two sonatas offered, Leonard Liebling gave a short talk on the 'cello and 'cellists in general.

Miss Luboshutz and Miss Wilson were heard in Beethoven's Sonata in G Minor and that by Jean Hure in F Minor. Miss Luboshutz displayed a small but musical tone which was occasionally overshadowed by the piano. Miss Wilson's playing was good save in that one respect and the ensemble at all times excellent in every other.

## Virginia Smith Heard

Virginia Smith, soprano, gave great pleasure to her audience in her recital at The Barbizon on the afternoon of Nov. 10. Clarity and lovely quality marked her singing of a varied program, including two 'Manon' arias, the Handel-Buntens 'Sky-lark, Pretty Rover,' Massenet's 'L'Even-tail,' Carew's 'Love's a Merchant,' these with especial success. She was intelligent and musicianly in her delivery of a Lieder group, songs in French by Staudt, Liszt and Delibes, and American songs by Fiske, Kramer and Woodman, to which she added encores by Cyril Scott and Lehmann. Edward Hart was an excellent accompanist.

(Continued on page 22)

## Frieda Hempel in London



Frieda Hempel Gave a London Recital

LONDON, Nov. 1.—Frieda Hempel, returning to give a recital in the Queen's Hall on Oct. 29, was welcomed back to the concert platform with an enthusiastic response from audience and press that shows her place in the affection of music-lovers is unsurpassed. Singing with great brilliance, charm and artistic verity, the soprano was at her best in a "prima donna" program of arias, songs and Lieder. Her remarkable clarity of diction and ability to project the inner meaning of a song was one of the high points in a recital of uncommon interest. Gerald Moore accompanied.

Mme. Hempel is singing several additional recitals in England, Holland and Sweden, and will go to America at the end of December.

# MARJORIE GARRIGUE

American Pianist



Pinchot

## Leonard Liebling, The American:

MISS GARRIGUE did the "Gavotte" (in Bach's Suite) with infectious humor; the Schubert music had lovely voicing; and other outstanding moments were the dramatic delivery of Brahms, and the spirited attack in the first and last movements of Beethoven.

## Olin Downes, The Times:

The most intimate and poetic performance of the evening was that of the wistful "Moment Musical" of Schubert. It was when she was most feminine, sensitive, intimate in feeling, that Miss Garrigue was most convincing.

## Julian Seaman, The Mirror:

MISS GARRIGUE showed a commendable instinct for musical utterance and plays with excellent taste and style.

Received with Unanimous Approval in her Recital At the Town Hall, New York, October 21, 1935.

## W. J. Henderson, The Sun:

Taste and intelligence were displayed in all Miss Garrigue's playing.

## F. D. Perkins, Herald-Tribune:

MISS GARRIGUE'S playing impressed as that of a serious artist, possessing a well developed technical skill, with vigor and understanding of the emotional resources of the music. . . . The Bach Suite received a very able, clearly outlined interpretation, and the pianist evoked an appealing quality of tone in the singing measures of the Schubert impromptu. The Beethoven sonata was well and fluently played. More light on Miss Garrigue's ability for expressive interpretation was cast by the Chopin group. The recitalist deserved much praise in the Mazurka in A minor, for range and subtlety of expressive coloring, realization of the poetic content and mordant, romantic pensiveness of the work.

## Henriette Weber, The Journal:

MARJORIE GARRIGUE emerged, via a traditional but good piano program, as a distinctly interesting musical personality with something individual to say.

## R. C. B., World-Telegram:

MISS GARRIGUE accounted for the Gavotte and the Gigue in a flowing and expressive manner. A full-bodied performance of the vigorous Brahms Capriccio in C sharp minor followed.

## H. St., Staats-Zeitung:

MARJORIE GARRIGUE played everything with a devotion rarely found in artists of the present generation.

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# The Manhattan Concert Fortnight

(Continued from page 21)

## Erica Morini Returns

Erica Morini, violinist. Accompanist, Arthur Balsam. Town Hall, Nov. 10, evening:

Sonata in G Minor; Variations on a Theme by Corelli .....Tartini  
Concerto in A .....Mozart  
Chaconne .....Bach  
'Habanera' .....Ravel  
'Malagueña' .....Sarasate  
'Moses' Phantasy .....Paganini

Making her first appearance here in five years, Miss Morini recaptured in this recital many of her admirers, who gave her frequent manifestations of their unanimous approval. In a program of worthy music from the opening Tartini sonata to the concluding Paganini fantasy, she proved herself a violinist of extraordinary ability.

Miss Morini has always had much to offer; she possesses a tone not only of great sonority but also of beautiful texture. Her finger technique, too, is noteworthy for its accuracy, as well as its fleetness. In old music like the Tartini, she had true breadth of style. The Mozart concerto, rarely played, though quite as felicitous a work as the more often played D Major, was one of the finest examples of artistically planned playing of the evening charmingly conceived.

With her playing of the Bach Chaconne, Miss Morini won an ovation. In breadth of conception and in complete encompassing of the double stopping and chordal playing, hers was a glowing delivery. There were moments when her vital temperament inclined toward over-accentuation and virtuoso achievement, not entirely in the spirit of the composer. But these were details in a superb performance. After it she was recalled several times, as well as after the shorter pieces, when encores were demanded and granted.

Mr. Balsam's accompaniments were models of artistic quality, both from the musical and technical standpoints. A.

## Martha Graham Dances

Martha Graham gave the first of a brace of dance recitals at the Guild Theatre on the evening of Nov. 10, presenting two new compositions to the boisterous bravos of her following and for the edification of the general dance world. The first of these, 'Formal Dance,' to music by David Diamond, was in the tradition of formality, a series of patterns well constructed but pointless; the second, 'Imperial Gesture,' was an effective commentary (from the point of view of the Left Wing) on the "inevitable" downfall of a *grande dame* of the 'Let them eat cake' regime. It was danced to music by Louis Horst, Miss Graham's accompanist.

'Frontier,' the only work of the eve-

ning that had a musical setting neither clangorous nor wrangling (it was by Mr. Horst), but suggested windswept horizons by the harmonization of its brass, employed a décor by Isamu Noguchi. This work is so unaffectedly American, so naturally in-



Roman Totenberg Gave His First New York Violin Recital

digenous, that Miss Graham deserves the highest praise for not allowing either the obvious or sentimental to sidle into her choreography.

The remainder of the program 'Celebration,' 'Dance in Four Parts,' the stiffly swathed 'Sarabande,' 'Course,' with the dance group, and 'American Provincials,' have all been given here before. The passionate intensity and imaginative groupings of the last mentioned, with its echoes of Hawthorne's 'The Scarlet Letter,' is one of the dancer's finest efforts. P.

## Harvey Shapiro, 'Cellist, in Debut

Harvey Shapiro, cellist and winner of a Walter W. Naumburg Musical Foundation prize, gave his debut recital in the Town Hall, on the afternoon of Nov. 11, beginning with Richard Strauss's Sonata in F, Op. 6, and giving that embryonic and mellifluous work a competent reading, clear as to tone and clean in technique. The former is not full or large and was therefore frequently overborne in the initial composition by Harry Kaufman, co-artist and accompanist.

Sammartini's Sonata in G lent itself more gracefully to the talents of Mr. Shapiro, for he disclosed a bent for delicacy and vivacity, and in the second

movement, Grave, for warmth and nobility of feeling. His bowing was not always as supple as was desirable, his colorings were of a pastel, almost drab sort, and vibrato was not always sustained; but



Pinchot  
Webster Aitken Won a Large Audience in His First New York Appearance

with maturity and greater experience these defects may be remedied. A Rhapsody, Op. 78, by Emanuel Moor, Saint-Saëns's Concerto in A Minor, Op. 33, and works by Bloch, Granados and Gustav Saenger concluded the program. P.

## Old Music Sung as Duets by Brynley and Notley

David Brynley, tenor; Norman Notley, baritone. Town Hall, Nov. 11, evening:

Venetian ballad .....Old English  
'Riede la primavera' .....Old English  
'Sin le grazie nel bel volto' .....Handel  
'Erhöre mich, Herr' .....Schütz  
'Sound the Trumpet, I Spy Celia' .....Purcell  
'O, du vormals grünes Feld' .....Albert  
'Wowillst du hin, weil's Abend ist' .....Krieger  
'If Music Be the Food of Love' .....Purcell  
'My Complaining Is But Feigning' .....Jones  
'Westron Wynde' .....Sixteenth Century  
'Oratio Doménica' .....Calvisius  
'The Mole Catcher' .....arr. Sharp  
'Fair Pastheen' .....arr. Stockhausen  
'Seltene Glück' .....Telemann  
'The Angler's Song' .....Laves  
'O Sweet Flower' .....Cooper  
'Quid non ebrietas designat' .....Albert  
'Old Mother Hubbard' .....Hely-Hutchinson

If, as some would maintain, interest in sixteenth and seventeenth century songs is an interest in museum pieces, those who find in such music a surcease from latter-day blandities can only wish that its performance might be a matter of museum endowments. A venture such as this program by two former members of the English Singers has in it something of galantry. It inspires a salute for its purposes alone, irrespective of the nature of the performance. But these are singers of taste and skill, with a rare gift for word values to complement their musicianship. Moreover, they have the gift of humor and they do what they do with an air.

Only a few of the score of songs embraced in this list were treated as for solo voice. In each instance, Mr. Notley was the accompanist, whether for himself in Purcell's 'If Music Be the Food of Love' or for Mr. Brynley in 'The Mole Catcher.' The recital otherwise was a succession of duets, sometimes unaccompanied but commonly with Mr. Notley seated at the piano and singing benignly over his right shoulder and his tenor companion standing at his left. The picture was one of much the

same informality as that of the English singers seated about their table.

If the voices of the pair were not notable, they were lyrically employed and circum-spectly adjusted, one to another. Not to re-enumerate the entire list, it was a joy to hear such rare old treasures as the supplication by Henrich Schütz, whose birth-year preceded that of Bach and Handel by precisely a century, the jolly Telemann concert, which both Bach and Handel might have known, and the air from Handel's own 'Il Parnasso in Festa,' a bit of royal flattery for a court festivity that possibly had not been sung in public since its original performance two centuries ago. One of most beautiful of the earlier compositions of the program was the seventeenth century setting by Calvisius of The Lord's Prayer. T.

## John Carroll, Baritone, Heard in Town Hall

John Carroll, baritone, was heard in his annual recital in the Town Hall on the evening of Nov. 12 (reputed to be his birthday), in a program tastefully suited to his abilities. Opening with two Italian folksongs arranged by Sàdero, 'Fa la nan bambin' and 'In mezo al mar,' Mr. Carroll proceeded to a group in French, 'Jardin d'Amour,' 'Soupir,' Pillois's beautiful and moving 'Le Jugement,' 'Le Passant' by Hüe and 'Le Rêve' by Grieg.

Hampered by some few imperfections, the singer managed most of this group with a deft graciousness and a lyric, if light, quality of tone that was both amiable and pleasing. A number of Irish folk songs was followed by Rachmaninoff's 'I Came to Her' and 'To the Children' and Tchaikovsky's 'To Sleep' and 'Why?.' Other works by MacMurrough, Bennett, Cohen and Rhea Silberta, who was Mr. Carroll's excellent accompanist, concluded a program which was most cordially received. P.

## Ria Ginster Makes New York Debut

Ria Ginster, soprano. Fritz Kitzinger, accompanist. Town Hall, Nov. 13, evening:

'Misera dove Son' .....Mozart  
'Du Bist die Ruh' .....La Pastorella  
'Gretchen am Spinnrad' .....Schubert  
'Stille Thänen' .....Der Nussbaum  
'Geisternähe' .....Schneeglöckchen  
'Aufträge' .....Schumann  
'Auf einer Wanderung' .....Frühling übers Jahr  
'Anakreons Grab' .....Erfenlied  
'Breit über mein Haupt' .....Geheimnis  
'Wiegenlied' .....Ständchen .....Strauss

This was Mme. Ginster's initial appearance in New York although she was not unknown through some extremely fine phonograph recordings of Lieder and operatic arias of Mozart. After a somewhat drab beginning, her singing became climactically fine.

The Mozart concert aria was not a wise choice for an opening piece. It is not good Mozart and has all the difficulties characteristic of that master's arias without much of their beauty. Nor did Mme. Ginster sing it particularly well. 'Du Bist die Ruh' was fairly interesting but the singer used the unauthorized variant in the repetition of the final phrase. 'La Pastorella' was sung with charm and won approval of the audience. 'Gretchen am Spinnrad' eluded Mme. Ginster. Of the Schumann group, 'Geisternähe' was the most successful. The Wolf group was almost completely satisfactory, 'Frühling übers Jahr' being particularly well done and the 'Erfenlied' equally so. The Strauss group was uneven, the best being the 'Wiegenlied' which had to be repeated. The same composer's 'Zueignung' was given as an encore and as a second, Brahms's 'Botschaft,' one of the

(Continued on page 29)

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## BALTIMORE'S MUSIC CLUB BEGINS YEAR

## Mrs. J. A. Jardine Gives Talk Followed by Interesting Musical Program

BALTIMORE, Nov. 20.—The Baltimore Music Club, Mrs. C. Albert Kuper, president, as a member of the National Federation of Music Clubs began its current season of concerts by entertaining as its guest Mrs. John Alexander Jardine, president of the National Federation of Music Clubs, whose comprehensive address made an appeal for definite musical attention. Besides the distinguished visitor's talk, there were addresses delivered by the Honorable Howard W. Jackson, Mayor of Baltimore, and Col. Amos W. W. Woodcock, President of St. John's College.

Following the addresses a musical program was given by Lansing Hatfield, Earl Lippy, baritone. Laurence Petran accompanied the singers. Myriam Hamer was the solo pianist.

With Elsie Craft, soprano, Thelma Viol, contralto, as soloists, and with Sarah Stulman, at the piano. The Baltimore Music Club Chorus gave the first Baltimore performance of Franz Bornschein's 'Day' a setting of Sigbjorn Obsfelder's stirring poem. The Baltimore Music Club Chorus repeated the Bornschein opus and presented the same soloists on Nov. 10, when the series of recitals at the Maryland Casualty Auditorium was inaugurated for the season under J. Norris Herring.

Col. W. de Basil's Ballet Russe held the attention of large audiences at the matinee and evening performances on Nov. 9 at the Lyric. The individual artists and the contributing dancers disclosed choreographic art that was of compelling interest. The performances were given under the local management of William Albaugh.

In a program of Chopin compositions given at the second Peabody recital on Nov. 1, Alexander Sklarevski, member of the teaching staff at the Peabody Conservatory of Music, delighted with his individual interpretations and display of pianistic skill. At the third program of this recital series Ignaz Friedman, pianist, was heard.

## Bart Wirtz Decorated

Bart Wirtz, member of the Peabody Conservatory faculty and conductor of the Johns Hopkins Orchestra, upon his sixtieth birthday was decorated with the Cross of Knight of the Order of Orange-Nassau by Queen Wilhelmina

of the Netherlands. This honor was conferred upon him by J. M. Binkberger, counsel of the Netherlands in this city, in recognition of his work as a Dutch musician. He has been associated with the Peabody for thirty years, and has been solo 'cellist with the Baltimore Symphony since its inception.

Harry Hopkins, a Baltimore musician, won the annual competition held by the Eurydice Chorus of Philadelphia for the best American choral composition. His work, 'Moonlight,' is for four-part female chorus with large orchestra and will be given a presentation under the composer's baton at an early date. The distinction has fallen several times upon works by Franz Bornschein, and now another Baltimorean adds musical prominence to the group of local composers.

Virgil Fox, American organist, began a series of recitals at Brown Memorial Church on Nov. 10. The program, played entirely from memory with a virtuosity that is rare, was heard with profound interest. Mr. Fox presented two interesting compositions from the pens of Katherine E. Locke, of the Peabody staff, and Emma Hemberger. In his continuation of the series Virgil Fox will include masterworks and also give representation to contemporary and local composers. F. C. B.

## PROVIDENCE HONORS NATIVE COMPOSERS

## American Contemporaries Represented by Songs and Chamber Music

PROVIDENCE, Nov. 20.—A program of music by contemporary American composers was presented in the Museum of the Rhode Island School of Design on Nov. 3, as a part of the Institute of Art sponsored by the Community Art project. Daniel Gregory Mason was represented by his 'Pastoral' for violin, clarinet and piano; Charles Ives, by four songs: 'Ann Street,' 'Walt Whitman,' 'Thoreau,' and 'Charlie Rutledge' (Cowboy Song); Roy Harris, by his 'Four Minutes and Twenty Seconds,' arranged for clarinet, violin, 'cello and piano; Griffes, by 'White Peacock'; Slonimsky, by three excerpts from the 'Suite in Black and White'; Aaron Copland, by 'Nocturne' and 'Ukulele' for violin, a clarinet part being interpolated; Villa-Lobos, Henry Cowell, and Alejandro Caturba by songs, and William Grant Still by the Suite 'From the Black Belt,' arranged for clarinet, violin, 'cello and piano. The performers were Nicolas Slonimsky, pianist and commentator; Rulon Robison, tenor; Paul Cherkassky, violinist; Jacobus Langendoen, 'cellist; and Rosario Mazzeo, clarinetist.

The Boston Symphony, Dr. Serge Koussevitzky, conductor, gave its 232nd performance here on Oct. 29, inaugurating the new season with a program of Mozart, Stravinsky and Sibelius. The works played were the Symphony in E Flat, the 'Firebird' Suite, and the Symphony No. 2. Both conductor and orchestra were greeted with more than customary warmth after a particularly brilliant performance of the Stravinsky and Sibelius works.

## Rhode Island Symphony Heard

The Rhode Island Symphony, Dr. Wassili Leps, conductor, gave the second of the series of concerts sponsored by the State Department of Education

on Oct. 20 in Rogers High School Auditorium, Newport. Emma Beldan, soprano, was soloist. Two Rhode Island composers found a place on the program: Hugh MacColl, with his symphonic poem, 'The Arabs,' and Florence Newell Barbour, with her 'Morning Hymn' from the 'Chamonix' Suite, which was orchestrated by Dr. Leps. Other numbers were Brahms's 'Academic Festival' Overture, the first movement of the 'Eroica' Symphony, the Overture to 'Tannhäuser,' and Liszt's Second 'Hungarian' Rhapsody. Miss Beldan sang the aria 'Dich Teure Halle' from 'Tannhäuser.'

The Rhode Island Chapter of the American Guild of Organists presented Helen Hogan Coome of London, England, in an organ recital here at the Central Congregational Church on Oct. 28. Mrs. Coome, who was formerly a local resident, played works by Reger, Festing, Bach, Handel, Buxtehude, Brahms, Gallupi and Mulet.

ARLAN R. COOLIDGE

## KORTSCHAK IS ACTIVE

## Teaching, Conducting and Recital Playing Engage Violinist

Since his return from a European tour with the Manhattan String Quartet, Hugo Kortschak has resumed his violin classes in New York and conducting activities. This season he will conduct three concerts of the Stamford (Conn.) Symphony, five of the Civic Orchestra in New Haven and, on Dec. 2, will appear as guest conductor of the New Haven Symphony in Woolsey Hall. He also is engaged for recitals in New York, at the Yale University School of Music and in Hartford.

Among Mr. Kortschak's pupils, Ronald Ingalls and Joseph Kirschbaum have received positions this season at Cornell University, and Romeo Tata, of New Haven, is taking additional study with Georges Enesco in Paris on a Yale University School of Music fellowship.

A festival of church music was given in St. George's Chapel, Windsor Castle, early in November.

## Ann Steck, Winner of MacDowell Club Prize, Is Meta Schumann Pupil



Franco  
Ann Steck, Soprano, Was One of the MacDowell Club Contest Winners

One of the winners of the MacDowell Club contest, Ann Steck, coloratura soprano, has been studying voice for the past five years with Meta Schumann. During this time the twenty-three-year-old artist has given recitals in Minneapolis, Denver, Cincinnati, and last year was heard three times at Winthrop College, South Carolina, during a four-weeks' course conducted by Mme. Schumann.

The MacDowell Club is to present Miss Steck in a recital at the club on Nov. 25, which will be broadcast over an NBC network.

## Portland Symphony Wins Gold Medal

PORTLAND, ORE., Nov. 20.—The Portland Symphony, Willem van Hoogstraten, conductor, was recently awarded a gold medal in acknowledgement of the orchestra's contribution to the cultural success of the San Diego Exposition last summer, by officials of the fair.

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# Instrumental Music and Part Songs Show Merit

## New Rachmaninoff Rapsodie Now in Miniature Score

To the increasing output of miniature orchestral scores, Carl Fischer, Inc., adds Sergei Rachmaninoff's Rapsodie for piano and orchestra, which the Russian pianist-composer introduced here last season.

This is an altogether attractive work, quite in its composer's best style, displaying his ingenuity in writing, both for his solo instrument and for the symphonic orchestra. His rhapsody is cast in theme and variations form, the theme none other than our old friend, the simple A minor subject by Paganini, which Brahms used for his piano variations.

Rachmaninoff has, of course, treated it in a manner quite different from Brahms, yet with amazing skill and great variety. The orchestral part is scored for pairs of woodwinds, plus piccolo and English horn, four horns, two trumpets, three trombones and tuba, percussion, two harps and strings.

## Ross Lee Finney Edits Old Sonatas of Cazzatti

An old Italian composer whose name is not to be found in standard reference works such as Riemann and Grove, is Maurizio Cazzatti, who lived from 1620 to 1677, and was the teacher of Vitali, remembered for his famous Chaconne. Ross Lee Finney, Jr., has restored and edited two sonatas by Cazzatti, who, he feels, holds an important place in the instrumental music of the seventeenth century. The sonatas were written for violin, 'cello and figured bass.

Mr. Finney has constructed from it a piano part that is entirely practical and in keeping with the musical style. He has also written out in addition to the original 'cello part a revised version; the original is little more than a simple bass part. Both are included in the score, that is, printed between the violin and piano parts, and also printed separately.

Mr. Finney has provided the edition, issued by M. Witmark & Sons, New York, with a thoughtful preface, telling about the composer and the works in question. He very properly says that they will serve as an introduction to the study of Corelli, Bach and Handel.

Musically simple, as well as technically, like other music of the period they call rarely for use of positions other than the first, both in the violin and 'cello. The sonatas bear the titles, Sonata a Calva and Sonata a Pezzola, and comprise four and five brief movements each, respectively.

Here is fine old classical music that will be engaging both for students and for music lovers, who should realize that there is a treasury of old instrumental music, preceding Corelli, about which the music world knows less than little. Mr. Finney is to be commended for the sterling musicianship he has displayed in restoring and editing these gems of antiquity and making known the name of Cazzatti to thousands who have never heard it before.

## W. H. Reed Makes Fine Transcriptions for Violin and Piano

A set of excellent transcriptions for violin and piano by W. H. Reed, one of England's most prominent violinists, has been issued by Keith Prowse & Co., Ltd., London.

don, and should be welcomed by violinists seeking unfamiliar items for their repertoire. Especially so, as these are transcriptions of works by composers of the past, many of them but names to musicians.

Among them are a Courante by J. C.



Sergei Rachmaninoff, whose Rapsodie for Piano and Orchestra appears in Miniature Score

Smith (1712-1795), a Menuet Heroique by John Christopher Frederick Bach, Bach's son who became chamber musician to Count von Lippe at Bückeburg; an attractive Fanfare Rondeau by Johann Philipp Kirnberger (1721-1783), an Allegro Moderato by John Travers, a Loure by the great John Mattheson (1681-1764), and an Air of charm by Jonathan Battishill (1731-1801). Mr. Reed has bowed and fingered the pieces as ably as he has arranged them. He gives credit in a note to Ernest Haywood's series of "Classical Bypaths," from which, he says, he has chiefly derived his material.

## 'Christmas Morning' Is Attractive for Holiday Celebrations

'Christmas Morning,' subtitled 'A Christmas Tableau with Music,' has just been issued by J. Fischer & Bro., New York, and will prove attractive for Christmas celebrations. The music, composed and arranged by Grace Chalmers Thomson, is for soprano solo and children's unison chorus with piano accompaniment, with organ and chimes ad lib. Miss Thomson's music is tastefully conceived. The work should make a ready appeal, as its very simple stage settings makes it easy to produce. The poem is by Eugene Field.

## New Mixed Voices Arrangements of Quality

Of excellent quality are the new issues for chorus of mixed voices sponsored by Witmark Educational Publications, New York. For unaccompanied voices we find an edition by Max T. Krone of Palestrina's motet Adoramus Te and a Turkish Serenade, the latter a folk song well arranged by Boris

Tevenson, with the Turkish text and an English version by Evelyn Linden and the composer. It is dedicated to Albert Stoessel.

Two good spirituals are William J. Reddick's transcription, fully scored, of Roll dat Ole Chariot Along and the Graves-Gantvoort Gold'n Crown, also transcribed by Mr. Reddick. In his handling of his medium Mr. Reddick again wins our praise. A simple, tuneful part-song with piano is Walter Rolfe's The Master's Call, one of those pseudo-religious items of the Stephen Adams school that seem to please listeners.

## — Briefer Mention —

### Part Songs

#### For Mixed Voices with Piano

The Song of the Ungirt Runners. By Arthur Baynon. Strongly inflected martial music, with a ringing opening unison melody in the tenors and basses. Very easy. (Oxford.) Choral Epilogue to Prince Charley in Song. By J. Michael Diack. Good, melodious music, well climaxed. (Paterson.)

#### For Unaccompanied Mixed Voices

The Four Winds. By Edgar L. Bainton. Fine writing for advanced choruses. (Oxford.) Have You Seen but a Whyte Lillie Grow? By Helen Boyd Beckett. An admirable setting of these famous lines, notable for spontaneous melodic quality. (Paterson.)

#### For Unaccompanied Male Voices

The Ould Lammas Fair. Arr. by John Vine. A remarkably successful arrangement of this old air, making an ideal program number. Not difficult. (Paterson.)

#### For Two-Part Women's Voices with Piano

Pilgrim's Song. By P. I. Tchaikovsky. A good arrangement by George W. Kemmer of this admired song. Though in the main two-part, additional notes make it singable also by three-part chorus. (Galaxy.)

Merlin's Apple-Trees. By Edgar L. Bainton. Charming, light and musicianly. A Child's Grace. By Constance Farrington. The well known Herrick poem, set as a canon, with taste and ingenuity. (Oxford.) Now Sing We and Chant It. By Bach. Arr. by J. Michael Diack. Morley's famous lines adapted to an equally famous Bach melody. (Paterson.)

### Unison Songs

The Merry Breeze, Gingerbread Cakes. By Cecil Sharrman. The Talking of the Trees. By Harry Farjeon. Charon. By Henry Purcell. Arr. and Ed. by W. Gillies Whittaker. All four excellent, with a special word for the Farjeon piece and praise for Dr. Whittaker's realization of the original two flutes and continuo accompaniment. (Oxford.)

### Anthems

#### For Mixed Voices with Organ

Praise to the Lord, the Almighty. By Harvey Grace. A short, easy festival anthem. Holy, Holy, Holy. By Handel. Adapted from the aria, Dove sei, by Edward C. Bairstow. Lovely music arranged with mastery, using the words which Samuel Arnold chose for this Handel air more than 100 years ago. The anthem opens with a soprano solo. (Oxford.) Blessed are the Pure in Heart. By Moir Carnegie. A worthy introit or short anthem, simple and refined. Beloved, Let Us Love. By J. Michael Diack. Surprisingly Stainer-like for 1935, we think, but doubtless pleasing to many with restricted musical horizons. Jesus Shall Reign Where'er the Sun. By Eric H. Thiman. A conventional bit for missionary or general use along very well trodden lines. (Paterson.)

Lord, Make My Heart a Place Where Angels Sing. By Henry Holden Huss. A distinguished piece of writing by a leading composer, exhibiting his individuality of style in finding musical expression for John Keble's text. (Schirmer.)

### For Violin and Piano

Piano Book and Manual (for Teachers and Parents). By Maia Bang. This is a companion book to be used with books I-III of Miss Bang's violin course and contains simple piano accompaniments for the violin pieces in those books. Parents are urged to practice with their children, playing the piano parts for them, or to supervise the practice of one child who is studying the violin, while another child, studying the piano, plays the accompaniments. At the back of the book there is some sage advice for teachers. (Schirmer.)

Recreation Music. By Maia Bang. An album of thirty-two graded violin pieces in the first position with easy piano parts. The pieces include original material by Miss Bang and many folk songs arranged by her. The book is attractively illustrated. (Schirmer.)

### For String Quartet (Parts—No Score)

Andante from String Quartet in D Minor. By Frederick Preston Search. Simple, melodic writing, well sustained; effectively done for the instruments. (Webster.)

### For String Orchestra (Scores)

Concert Square-Dance. By Harold G. Davidson. A very agreeable and finely inflected folk setting, with piano and tympani ad libitum. Mr. Davidson employs several old fiddlers' tunes, notably the Civil War song, Kingdom Coming. Not difficult. (Elkan-Vogel.)

### For Organ

Toccata on St. Magnus' Tune. By J. A. Sowerbutts. Reverie. By F. W. Coventry. Four Hymn Tune Preludes. By L. S. Lloyd. Good, solid English organ music, these hymn tune preludes, three two-page pieces, the last one page. The Coventry Reverie is tuneful, the Sowerbutts Toccata polyphonically sound. None of the pieces are difficult. (London: Stainer & Bell. New York: Galaxy.)

### For Piano

Brook Green Suite. By Gustav Holst. This suite for string orchestra by the late English composer is issued in a faithfully made transcription by Vally Lasker. Very playable as well. (Curwen.)

Klavier-Konzert. By Hans Richter-Haaser. A pretentious concerto, issued in an edition with the orchestral part reduced for a second piano. Artificiality is the most conspicuous feature of this well made, but feebly felt piece, which is totally lacking in physiognomy. (Eulenburg.)

### Songs

The White Swan. By Sol Cohen. A song of rare beauty, written with sensitive feeling, to a poem of appealing distinction by Mona Modini-Wood, in private life Mrs. Richard Bonelli. For medium voice. (Schirmer.)

Drifting Down the River. By Eleanor Everest Freer, Op. 40, No. 8. A love song in melodic style, with a folk touch to recommend it. High and low keys. (Music Library of Chicago.)

### For Saxophone and Piano

The Blue Rose (Habanera). By René Demaret. An ingratiating salon piece, now transcribed for E Flat alto saxophone by Albert Goossens. (Chester.)

The orchestral version by Herman Finck of MacDowell's A. D. 1620, a review of which appeared in these columns in the last issue, is published by the Arthur P. Schmidt Co., a fact which was inadvertently omitted in the review.

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## ITURBI AND BAMPTON ARE SOLOISTS ON G.M. HOURS

Two Weekly Programs Bring Artists of Note With Symphony Under Erno Rapee

The General Motors Hours on Nov. 10 and 17 again brought artists of distinction as soloists with the General Motors Symphony under the able direction of Erno Rapee. The Overture to Smetana's 'The Bartered Bride,' on the first program, paved the way for the entrance of José Iturbi as pianist in the first movement of the Grieg Concerto in which he made a splendid show of speed and virtuosity without neglecting the emotional lyric moments. Without orchestral accompaniment he also played Mendelssohn's 'Spinning Song' and Albeniz's 'Navarra.' Mr. Rapee and his men gave excellent accounts of Schelling's 'Victory Ball,' the Jarnefelt 'Praeludium,' Grainger's setting of 'Londonderry Air' and Liszt's 'Liebestraum.'

'Connais-tu le pays,' from 'Mignon' and A. Walter Kramer's 'The Last Hour' served to introduce the rich-hued contralto of Rose Bampton, Metropolitan Opera artist. With the striking vocal quality and technique which have given her a special place among the younger singers, Miss Bampton also sang Lieder by Strauss and Schubert and the well known song, Del Riego's 'Homing' with artistry. The orchestra contributed Weber's 'Invitation to the Dance,' 'Gypsy Song' and 'Fandango' from Rimsky-Korsakoff's 'Spanish Caprice' and a group of pieces by Massenet and Delibes.

## Orchestral Concerts

(Continued from page 12)

whether its basic musical phraseology escapes the commonplace, however exalted it can be made to sound. The symphony toils as only the music of Bruckner ever toiled. There is crest on crest, with breathless pauses between. The whole sprawls; it is forever beginning again. But it has feeling. Through it flows the life-blood of one who dreamed great dreams and it troubles the spirit with questions that still may have to be left for other audiences to answer with the accumulated wisdom of an altered day.

### Klemperer Plays Two Symphonies

New York Philharmonic Symphony, Otto Klemperer, conductor. Carnegie Hall, Nov. 17, afternoon:

Symphony No. 3, in E Flat, 'Rhenish' Schumann  
Symphony No. 7, in A..... Beethoven

This was a program for music-lovers of the old school rather than for the more modern hearer. Mr. Klemperer's playing of both the famous works was well-contrasted and highly satisfactory, the Beethoven being particularly grateful. He was given a salvo of applause after the Schumann and something approaching an ovation at the close of the concert.

### Training Orchestra Makes First Appearance of Season

National Orchestral Association. Leon Barzin, conductor. Soloist, Carl Friedberg, pianist. Carnegie Hall, Nov. 18, evening:

Symphony No. 4, 'Italian'..... Mendelssohn  
'Memories of My Childhood'..... Loeffler  
Concerto No. 5 in E Flat..... Beethoven  
Mr. Friedberg  
'La Valse'..... Ravel

Through previous experience, one has come to expect not only capable but superior performance from this band of youthful musicians. On this occasion, they demonstrated, if anything, even riper professionalism than in the past.

The Mendelssohn Symphony was a mature and distinctly individual materialization. Mr. Barzin knew precisely what the work required and how to obtain those things from his players. Loeffler's

(Continued on page 31)

## Radio Review Scores Amateur Hours

RADIO REVIEW, the bulletin of the Women's National Radio Committee, which Luella S. Laudin edits, goes after the "amateur hour" in its current issue and we applaud. It's about time that the public knew that the "amateur hours," which have sprung up like mushrooms all over the land, are not exactly what they are represented to be. Of course, some of them are just that, and therefore pretty painful to listen to. One of them has become a big commercial hour, for which the excellent Sunday evening opera broadcasts, directed by Wilfred Pelletier of the Metropolitan Opera, were sacrificed to make a coffee merchant's holiday!

We must correct Radio Review in crediting Major Bowes, who presides over this hour, with being the originator of the amateur hour. That honor, if it be one, goes to N. T. G., who started these proceedings several years ago on a small New York station and now directs a not too praise-

worthy "girl show" on N. B. C.

Radio Review is ever so right in calling attention to the fact that "every large radio studio has lists of artists who have successfully passed audition tests and are now waiting for an opening" and also "the amateur hour continues, because it is cheaper to produce, because those who are making money out of the idea are anxious to keep it alive, because clever publicity 'build-ups' give the impression that the entire country is clamoring for amateurs."

There's lots of good talent available that has not yet been heard on the air. The best of it doesn't think of competing on an "amateur hour." It suspects that the current method of conducting these hours is not one that will develop their gifts. Can we not form committees to hear such talent, composed as Radio Review suggests, of radio production managers, music and drama critics and orchestra leaders?

—dialist.

## Speaking of Music on the Air—

CARLOS SALZEDO, Lauritz Melchior and Albert Spalding were guests of the Magic Key of RCA on Nov. 17, one of the best of these programs. Leopold Stokowski made a nice little speech, introducing the new Victory Library of Recorded Music, to which he and the Philadelphia Orchestra have contributed many

discs. . . . Susanne Fisher sang on this hour a week previously.

Josef Hofmann played the Chopin E Minor Concerto with the B. B. C. Symphony under Sir Hamilton Harty on Nov. 6, and it was broadcast over an NBC network—a fine performance. . . . another broadcast from this same orchestra featured M. Wood-Hill's transcription of a Couperin Suite.

A new series will be begun by the Minneapolis Symphony under Eugene Ormandy over an NBC-WEAF network on Dec. 12, at 11:30 p.m. . . . Ravel and Beethoven were chosen by an air poll for the 200th broadcast of the New York Philharmonic-Symphony, to be heard over a CBS network on Dec. 1.

The NBC Music Guild is branching out with a new evening series, to begin on Nov. 27 and continue on Wednesdays at 10:30 p. m. over a WEAF network. . . . Mischa Levitzki will be the first guest with the Musical Art Quartet; the Barrère Woodwind Ensemble, Harold Samuel and an ensemble and other noted musicians are to follow. . . . Isidor Philipp and his protégée Emma Boynet, played on Nov. 19 in the NBC Music Guild regular series, and Pierre Fournet, French 'cellist, was also heard, making his American debut.

Winifred Cecil, soprano, is the new featured artist on the 'Show Boat' hour, over WEAF on Thursday nights at 9. . . . The Tollefsen-Wier Two Piano Ensemble is playing over WMCA on Sunday night at 8:15.

Grace Moore is back on the Monday Vicks hour, after an illness. . . . Guest stars appear with her—Bonelli on Nov. 18.

### David Barnett Appears on Columbia University Series

The first of a series of concerts entitled 'Neglected Masterpieces' was given by David Barnett, pianist, in the McMillin Theatre, Columbia University, on the evening of Nov. 12. The Passacaglia from Couperin's Eighth Suite, Handel's Suite in F Minor, the First Sonata of Kuhnau and a shortened version of Bach's 'Goldberg' Variations composed the program. All of the compositions, except the last, were given on the harpsichord, which Mr. Barnett plays with much authority. The Bach variations enlisted the versatility of Mr. Barnett's invention, the Enharmonic Keyboard piano.

### Frank Sheridan Plays at First of Housman Lecture-Recitals

The first of a series of lecture-recitals by Rosalie Housman, was given with the assistance of Frank Sheridan, pianist, at the Women's National Republican Club on the afternoon of Nov. 11. Miss Housman spoke at length upon the life, works and devotion to music of Bach and Handel in a program that commemorated the 250th birthdays of these titans. Mr. Sheridan played numerous works by Bach including several choral preludes and a suite and Handel's air with variations, 'The Harp-moon's Blacksmith.'

## Nathaniel Shilkret Goes to Coast to Be Associated With R.K.O.'s Music Section



Kessler  
Nathaniel Shilkret, Conductor, Who Has Joined the Music Department of R.K.O.

A two-year contract has been signed by Nathaniel Shilkret, whereby he will be associated with the music department of R.K.O. Pictures in Hollywood, to take effect immediately. Mr. Shilkret left New York for California on Nov. 14 to assume his duties there on his arrival.

Though best known in recent years as one of the leading conductors of nationally heard radio programs, Mr. Shilkret has had a vast experience in recording, through his association as musical director of the Victor Talking Machine Co., in Camden, N. J., where he conducted many thousands of recordings of all kinds, ranging from symphonic and operatic works to popular music of the day. He has also done considerable scoring for motion pictures, making some of the really successful pictures of the early days of "talkies." His own compositions for pictures include the successful songs, 'Jeannine I Dream of Lilac Time' and 'Some Sweet Day.' In his new post he will be active both as composer and director, and will also be heard in a sponsored national radio program in the near future.

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### Toch Writes Music for 'Ibbetson' Film

Paramount's 'Peter Ibbetson,' which opened at New York's Radio City Music Hall on Nov. 7, has a musical score especially composed for it by Ernst Toch, distinguished German composer now living in America. It is unfortunate that a musical score cannot provide enough interest in itself to carry a film, for Mr. Toch's music is charming and appropriate to the moods of the Du Maurier story, but the film itself is one of the worst bumbles to come out of Hollywood. Not only is the story itself mangled and distorted badly, but the delicate theme of the 'true dreamers' is handled so mawkishly that the piece leaves a decidedly bad taste in the mouth. Ann Harding and Gary Cooper are the chief players, but they are far outstripped by the two child actors, Virginia Weidler and Dickie Moore.

One can pay Mr. Toch's music the compliment of often not noticing it particularly, for it supplies that background which points up the story in necessary places, and it heightens certain dramatic values very cleverly and competently. It has a wistful charm in the return to childhood scenes, and a clear and straightforward line which is never obtrusive, never perplexing. It cannot be imagined apart from the film, and therefore seems to have succeeded admirably in its function.



### Viola Mitchell Now Filling Crowded Four Week Tour in Eight States and Canada



Mitchell  
Now Playing Engagements Throughout the Country, Viola Mitchell Will Return to New York for a Recital on Jan. 3

An intensive four weeks' schedule, including Canada and eight states in this country is being filled by Viola Mitchell, young violinist, who will come to New York for three performances as climaxes of the tour. Rhode Island, West Virginia, Kansas, Texas, Illinois, Minnesota, New York and Pennsylvania are the states she is visiting.

On Dec. 19, Miss Mitchell is engaged for the Harlem Philharmonic in New York, when Lauritz Melchior will also be a guest artist. Her Town Hall recital is scheduled for Jan. 3, and she will give a benefit recital for the American Women's Association on Jan. 13.

An appearance in early November with the Ottawa Symphony under John Cavill, when she played works by Bach and Chausson, brought high tribute from the Canadian press and ovations from her audience. A few days later she was acclaimed by a Civic Music Association audience in Providence, R. I.

#### Oratorio Society of Yonkers Gives 'Elijah'

YONKERS, Nov. 20.—The Oratorio and Festival Society of 178 members, gave Mendelssohn's 'Elijah' on Nov. 12 in St. Andrew's Church under the leadership of Arthur Harold Land, former-

ly baritone soloist of St. Thomas's Church of New York. The soloists were Ruth Shaffner, soprano; Amy Ellerman, contralto; George Rasely, tenor, and Harold Land. Harriet Elliott Vegh was the assisting pianist and Robert Huntington Terry, organist.

### CLEVELAND HONORS LOEFFLER'S MEMORY

#### Rodzinski Conducts 'Canticle of the Sun,' 'A Pagan Poem,' as Tribute

CLEVELAND, Nov. 20.—Half of the fifth program in the symphony series of the Cleveland Orchestra at Severance Hall on Nov. 14 and 16, was devoted by Artur Rodzinski to the memory of Charles Martin Loeffler. Of the two works chosen to honor the composer, the 'Canticle of the Sun,' for voice and orchestra, was new to Cleveland, while 'A Pagan Poem' came to a seventh hearing. This is a work bound up in the history of the orchestra as it was part of the first stage presentation in Severance Hall, with Martha Graham and other Neighborhood Playhouse dancers. At the dedication of Severance Hall in 1931 Mr. Loeffler came to Cleveland to hear the world premiere of his work, 'Evocation,' written for the opening concerts.

Nevada Van Der Veer, contralto, distinguished singer now living in Cleveland, sang the voice part of the Canticle with fine dramatic effect and tone. Boris Goldovsky, engaged this season as chorus master for the opera, played the piano part in the 'Poem'; Bert Gassman the English horn, and John J. Alois and Charles Hruby the trumpets.

Mr. Rodzinski opened the program with a precisely molded version of Weber's Overture to 'Oberon,' followed by Mendelssohn's 'Scotch' Symphony, an interesting bridge between the self-contained early symphonies and the restless music that has followed.

Victor de Gomez, principal 'cellist, was the soloist under Mr. Rodzinski on Nov. 7 and 9, playing Frederick Jacobi's concerto. Jacobi is an American, an officer of the League of Composers and his concerto, introduced in Paris a year or so ago under Cortot, was warmly hailed. Mr. Rodzinski led Mozart's Overture to 'Don Giovanni,' Beethoven's Eighth Symphony and, anticipating the coming of the Ballet Russe, de Falla's 'Three Corners Hat.'

## Columbia Music School in New Home



Arthur Kraft, President of the Columbia School of Music



Robert Macdonald, Director of the Chicago School

CHICAGO, Nov. 20.—Columbia School of Music, entering its thirty-fifth year as one of the oldest and most widely known conservatories in the Middle West, is now installed in new and larger quarters on Sheridan Road. The new building has made possible the addition of departments, notably those of dancing and dramatic art, and the development of a musical kindergarten.

Among the faculty are, in the vocal department, Arthur Kraft, president of the school; Louise St. John Westervelt, Lilian Price, Estrid Buck, Beryl Brown and Marjorie Dodge; in the piano department, Robert Macdonald, the director; Leon Benditzky, Helen B. Lawrence, Edna W. Cookingham, Arthur Granquist, Bernard Dieter, William Hughes, Helen Cunat for the collegiate division, and Esther Rich,

Marie Briel, Mary Virginia Felske, Ida Lawrence, Jessie Sage, Helen Taylor, Bertha Farrington and Mary Curry Lutz for the academic division. Assistant teachers are Roberta Leland, Jeannette Risler, Paul Sifler and Dorothy Skourop.

The violin department includes George Dasch, Ruth Ray, Raymond Anderson, Antonio Chiminatto, Aldo Del Missier, Dorothea Powers and Orvin Sale. Other faculty members are Richard Beidel, 'cello; Stanley Martin, organ and theory, and Blanche Ray dramatics.

One of the most important features of the institution is its department of public school music headed by Mary Strawn Vernon. Columbia School of Music has its own chorus under Miss Westervelt the appearances of which are a feature of the school year. A new recital hall has facilitated concert-giving at the school.

La Argentina danced at Public Music Hall on Nov. 5 before a gay audience brought out by the Garden Club of Cleveland. Severin Eisenberger continues a piano series at the Hotel Statler Ballroom. The Baltimore organist Virgil Fox, appeared in recital at the Museum of Art. Florence Page Kimball, soprano from the Juilliard School, followed and Josef Fuchs gave his first Cleveland recital in his seven or eight years as concertmaster of the Cleveland Orchestra.

Felix Eyle appeared in a violin recital for the benefit of the music school settlement, and Fritz Kreisler drew the biggest house of the season at Public Music Hall on Nov. 15 in the Cleveland Concert series, directed by Mrs. Emil Brudno.

ERNESTINE ALDERSON

#### Durieux Chamber Music Ensemble Begins Series

The Durieux Chamber Music Ensemble, Willem Durieux, conductor, opened its third annual subscription series of concerts at the David Mannes Music School on the evening of Nov. 17. Francis Moore, pianist, was guest artist. The program included the Bach Concerto in F Minor for piano and strings; the Vivaldi Concerto Grosso in A Minor for strings; a Scriabin Etude, arranged for strings; Schelling's 'Tarantella,' and Grieg's 'Holberg' Suite.

### SCORES IN NOVEL FORM

#### Brahms and Tchaikovsky Symphonies in Arrow Signal Series

A compilation of the four Brahms symphonies and the Fourth, Fifth and Sixth of Tchaikovsky compose the most recent volume of the Miniature Score Series issued by Harcourt, Brace and Company, New York.

To guide the inexperienced score reader, Albert E. Weir, editor of the series, has devised a system of thematic and structural markings, discussed here before, which is ingenious and genuinely helpful. Arrows and wavy lines, drawn so black as to make confusion with other score markings impossible, point the journey of themes from choir to choir and indicate their duration. The arrows also direct attention to bits of development, figurations and other matters of subsidiary interest throughout.

A feature of the volume is the use of pages large enough to accommodate four miniature score pages which obviates the frequent page-turning incident to the reading of an ordinary score. Another is that the names of the instruments appear opposite their respective staves on every page rather than on only the first page of each movement as is customary. This is a great aid to the reader unused to recognizing instruments by their clefs and signatures.

Though these scores would be no more useful than any others to a practicing conductor, they should prove invaluable to students and amateurs. R.



## TITO SCHIPA

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## TERCENTENARY AIDS MUSIC IN HARTFORD

### Orchestral Activities and Recitals Mark Climax of Celebration

HARTFORD, Nov. 20.—The climax of the Tercentenary celebration in Hartford and nearby towns brought many stirring musical programs. Lawrence Tibbett was soloist at the final commemorative historical meeting at Bushnell Memorial hall on Oct. 11. East Hartford organized its first symphony orchestra for the Tercentenary, and the group of thirty-five was conducted by Doris Rayner, public school music supervisor, on Oct. 10, while on the same program choral groups were led by Frank Drago and C. Harvey Lidstedt, with Stanley Usher as accompanist. The Hartford Community Negro chorus of 150 voices sang spirituals in a program sponsored by the Tercentenary at State theatre on Oct. 9. Torrington had a musical fete at the State Armory on Oct. 13, with a chorus of 200 and orchestra.

The Civic Orchestra, conducted by Angelo Coniglione, used for the first time recently an acoustic shell erected in Bushnell park, the structure employing multiple concentric arches and embodying the latest ideas of Harold F. Kellogg of Boston, architect, who worked jointly with Prof. W. R. Barss of Massachusetts Tech. Francis Goodwin II, who helped organize and finance the orchestra two years ago, and who has headed the committee continuing this as an FERA project, was also largely responsible for the conception and carrying out of the shell project. The orchestra, now composed of sixty-four players, inaugurated its winter series of indoor concerts at Avery Memorial on Oct. 20, with works of Mendelssohn, Wieniawski, Granados, Rimsky-Korsakoff and Wagner.

#### Recitalists Welcomed

John Charles Thomas sang to a near-capacity audience at Bushnell Memorial on Oct. 20 in the first Kellogg concert. Carroll Hollister was the accompanist.

Fritz Kreisler's recital on Nov. 3 continued the Kellogg series at Bushnell Memorial before a packed house, with many standees. Carl Lamson was the accompanist.

The Ballet Russe appeared on Nov. 6 and 7 under the auspices of Bushnell Memorial. 'Carnaval,' 'Schéhérazade,' and 'Prince Igor' made up the first program; 'Aurora's Wedding,' 'Fantastic Toyshop,' and 'Midnight Sun,' the other.

The Colonial room at Bushnell hall was well-filled for the first recital this season of the Memnon string quartet on Oct. 31. The program included quartets by Mozart and Ravel, and Variations on a Russian Folksong, a musical potpourri by eight composers.

The recital of Pearl Hill, pianist, on

## Curtis Players Go to Orchestras



Petersen  
Five Graduates of The Curtis Institute Who Have Joined the National Symphony: From the Left, Nathan Snader, Violinist; Walter Riediger, First Viola; Harold Gomberg, First Oboe; Harold Bennett, First Flute, and Samuel Krauss, First Trumpet

PHILADELPHIA, Nov. 20.—Graduates of the Curtis Institute of Music are finding positions in increasing numbers in the leading symphony orchestras of the country. This season five were accepted in the National Symphony of Washington, D. C. by Dr. Hans Kindler—Nathan Snader, violinist; Walter Riediger as first viola, Harold Gomberg as first oboe, Harold Bennett as first flute and Samuel Krauss as first trumpet.

In the Philadelphia Orchestra, Dr. Leopold Stokowski has engaged Benjamin Sharlip, violinist, Leonard Mogill, viola player and Victor Gottlieb, 'cellist. Arthur Rodinski has accepted War-

ren Burkhart, trombone, in the Cleveland Orchestra. Ralph Schaeffer, violinist, Frank Miller, 'cellist and William Santucci, bassoon, are new members of the Minneapolis Symphony under Eugene Ormandy. Eighteen-year-old Ralph Schaeffer is said to be the youngest person ever to join the Minneapolis Symphony.

They are prepared for such work by personal instruction under the guidance of first-chairmen of the Philadelphia Orchestra, who are their teachers, and orchestral experience under Fritz Reiner, conductor of The Curtis Symphony Orchestra.

Beren-Brook Signs Ernesto Berumen  
Ernesto Berumen, pianist, has recently been signed by Beren-Brook, concert management of Washington D. C. Mr. Berumen will appear in piano recitals of Spanish music in the leading cities of this country and in joint recitals with Latin artists.

Nov. 2, included Bach, Liszt, Brahms, Beethoven, and Chopin. Guy Maier and Lee Pattison gave a highly successful duo-piano recital for the Musical Club of Hartford on Nov. 15 at the Woman's Club auditorium.

The Pratt and Whitney Choral Club was heard at Avery Memorial on Nov. 14, with Kae Ellen Hotchkiss, contralto, as guest artist. Robert M. Baldwin conducted the club. The accompanists were Lucy Clark West and Clarence M. Bagg.

The string orchestra of the Hartford School of Music was presented by the Bushnell Memorial in a free concert in the large auditorium on Nov. 17. Harold Berkley conducted the forty-six players. Maude Hurst Blanchard, pianist, was the soloist in the first movement from Beethoven's Concerto in G.

JOHN F. KYES

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## PITTSBURGH FAVORS ENSEMBLE CONCERTS

### Chamber Music Adds to List of Activities—Symphonic Group Heard

PITTSBURGH, Nov. 20.—May Beegle's series opened auspiciously on Nov. 1 with an unusually beautiful program by Fritz Kreisler. The adagio movements in the Tartini 'Devil's Trill' and the Viotti concerto were conceded to be the most perfect playing here in many a day.

This month's concert of the Pittsburgh Symphonic Society brought a brilliant performance of the Saint-Saëns G Minor piano concerto by Beveridge Webster. The Brahms Second Symphony and Ravel's 'La Valse' were included in Mr. Modarelli's program.

The Art Society presented Harold Bauer and the Stradivarius Quartet on Nov. 8. Mr. Bauer played Franck's Prelude, Chorale and Fugue and joined the quartet in the Brahms Piano Quintet. A Suite by Philip Emanuel Bach was a novelty for Pittsburgh.

#### Shapiro Quartet Heard

The Friends of Chamber Music presented the Shapiro Quartet in its opening concert on Nov. 14. The program included the Cassadó quartet, two miniatures of Swan Hennessy and Glière and the Dvorak Piano Quintet. Henry Harris was soloist. This was his first appearance since his return from Cincinnati where he recently played the Rubinstein Concerto with the Cincinnati Orchestra.

Molly Picon delighted a large audience at a Hadassah benefit. Her new songs are to the point. At the fortnightly meeting of the Tuesday Musical Club Esther Edmundson and Madeleine Cuneo each gave a group of songs accompanied by Martha Myers Murdoch, and a piano quartet of Brahms was played by Elizabeth Irwin Hayes, Charlotte Suliot, Louise Wingold and Helen Roessing.

The Crafton Civic Club united with the Crafton Male Chorus and the Woman's Club and celebrated the births of Handel and Bach. The music was chosen entirely from the works of these two composers, the concert being one of the most dignified community activities ever attempted in this suburb.

J. FRED LISSFELT

## Glowing Tribute

FROM

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Leading Soprano, Metropolitan Opera Company

TO

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I have known Meta Schumann for many years as a musician, teacher, and composer. She is a woman of exceptionally high cultural standing, which is reflected in her entire work. Her methods of vocal teaching are very much to my liking, and I have frequently had occasion to observe in her pupils how their splendid progress proves the soundness of Mme. Schumann's principles. The high quality of her musicianship is based upon the equally high quality of her character and personality, and whenever I am asked to recommend to young aspiring singers a thoroughly reliable vocal teacher, I always advise them to turn to Meta Schumann for instruction, feeling that, if Mme. Schumann takes care of them, they are in the best hands. These facts, known to me for many years, make me feel sure that those seeking vocal instruction may safely entrust themselves to Mme. Schumann's teaching.

(Signed) Elisabeth Rethberg

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## MINNEAPOLIS HEARS CONCERTS AND OPERA

### Ormandy Leads Russian and French List—Imported and Local Opera

MINNEAPOLIS, Nov. 20.—The second concert of the Minneapolis Symphony's Friday series was conducted by Eugene Ormandy with distinction and éclat. It was a curious concert in that it was made up of antithetical elements, on the one side two rather esoteric items from latterday French music, on the other the frankly popular and ultimately sentimental Nino Martini, who ranged from Handel to 'Here's to Romance.'

The French works were Chausson's B Flat Symphony and d'Indy's 'Istar' Variations, neither of which had been played here in many years. Mr. Ormandy's baton has never been more discreet and tactful than it was in the Chausson, yet it never failed to impart vigor where vigor was due, and high drama when the occasion demanded. The music made a deep impression by its inviolable sincerity and probity of purpose, by its use of a familiar idiom to evoke a strange and personal quality of melancholy.

#### D'Indy Work Dramatically Played

Quite as successful, and more vividly dramatic, were the 'Istar' Variations, which benefited by strong structural treatment, warmth and richness of expression. And here again we were delighted with the increasing fineness and clarity of the orchestra. Moussorgsky's entr'acte from 'Khovantschina' did not break the rather serious spell cast by the French music, for this itself is sombre and dark-hued, but the Enesco Rumanian rhapsody did. As a parting shot, this folk-tune pastiche with its riot of wild rhythms was highly effective.

As for opera, Twin Citians have enjoyed home-grown and imported varieties. Of the former, a fine foretaste of what the St. Paul Civic Opera association is to offer this season was given in a novel double bill, 'Cavalleria Rusticana' and 'Hansel und Gretel.' Under Thure Fredrickson, an especially brilliant performance was given of the Mascagni opus, and a capable though less well organized one of the latter.

## A Pianist Looks at a Prince—and Plays Chopin and Jazz for His Highness

TO paraphrase slightly a poem by the late Oliver Herford: "If a cat may look at a king, a pianist may look at a prince." At any rate, Charles Naegele not only looked at the Prince of Wales (like the kitten in the poem), but played for him at a small cocktail party in St. James's Palace.

"It all happened very logically," said Mr. Naegele. "While on the Continent last summer, I met some friends who knew the prince well. They suggested that I should meet him and play for him. I had forgotten it and was quite amazed to find that it was all arranged and the time set was just two hours before my recital! I was upset, naturally, but there was nothing to be done about it. However, I risked calling my friends and they said 'Of course! Now wait a moment! He is right here!'" So they evidently held a colloquy and the time was changed to the afternoon following my recital.

"As a matter of fact, it was exceedingly good for me because everybody who had been invited by the prince went to my recital and did a lot of talking about it as well.

"I must say the private appearance was extremely pleasant. There were only about a dozen people there, among them Lady Diana Manners, and Louis Bromfield, the American novelist who used to be on the staff of MUSICAL AMERICA, I believe. The prince shook up cocktails himself and handed them around just as anyone might do at a party of the same sort here. It was all quite informal.

"He asked me first for the 'Rhapsody in Blue' which, it appears, is a particular favorite of his. I said I would play it but I wanted to do some other things first, to which he acceded at once, so I led off with some Chopin and Debussy and then played the 'Rhapsody.' Then I stopped for a while and everybody walked around and talked in groups until somebody said: 'Now play some more' and everybody began asking for different things. The Austrian Minister, for instance, wanted a Beethoven sonata which I did not do!

In the cast of the first were Gertrude Nederman, Edmund Cronon, Adair McRae Roberts, Edwin Johnson and Hildegard Dunlop, and in the second were Mary Wigginton, Antoinette Bergquist, Ella Ostrom, Joseph Johnson, Arcoe Gerpoul, Helen Day, and Edna Timm Schneider.

The visit of the San Carlo Opera Company is attracting near-capacity



"It All Happened Very Logically," Says Charles Naegele

However, he has asked me to give a recital in his house for him next spring, so perhaps I can play some Beethoven for him then! I decided on 'The Beautiful Blue Danube' as a closing piece and they seemed to like it, so the afternoon passed very pleasantly.

"People have asked me what my impression was of the prince. I can only say he was most cordial and a most agreeable host. As far as music is concerned, he listened attentively and did not attempt to make any technical criticisms. He asked a number of questions about music in this country and seemed intelligently interested. I was told afterwards that I was the only pianist who had ever been invited to play at his informal parties. It was certainly a most enjoyable experience and one that I thoroughly appreciated."

J. A. H.

crowds to Minneapolis's Lyceum theatre, where a repertoire of operatic favorites is being given. The week's list include 'Lohengrin,' 'Aida,' 'Madama Butterfly,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Traviata,' 'Faust,' 'Trovatore' and 'Tannhäuser.' Goeta Ljungberg, guest star, scored triumphs in the two Wagner works, while the regular cast, most of which is familiar to local opera-goers, was in unusually good form, with Hizi Koyke, Bianca Saroya, Dreda Aves, Dimitri Onofrei, Mostyn Thomas Aroldo Lindi and Lucille Meusel carrying the brunt of leading roles. Two newcomers, Joseph Chekova and Pasquale Ferrara, are being well received.

The Minneapolis Institute of Arts concert season has also opened auspiciously, with Harriet Johnson, composer, featured in the first event, and Sylvia Kunin, pianist; Genevieve Naegele, soprano, and Valborg Finkelson, violinist, appearing in the second.

JOHN K. SHERMAN

### Lois Bannerman, MacDowell Club Prize Winner, Engaged for Recitals

One of the winners of the MacDowell Club contest, Lois Bannerman, youthful harpist, will appear in recital at the club on Jan. 13 in conjunction with Frederick Dvonch, violinist, also a winner. On Dec. 14, Miss Bannerman will be soloist with the Columbia University Band, under Howard Simmons, in Riverhead, L. I. The Pierre Degeyer Music Club will present her in recital at the Caravan on Dec. 29, and an appearance at the Barbizon is planned.

## ITURBI CONDUCTS ROCHESTER FORCES

### Franck Symphony and Works by Hassler-Strong, Weber and de Falla Heard

ROCHESTER, Nov. 20.—A brilliant audience greeted José Iturbi, guest conductor, at the first concert of the season of the Rochester Philharmonic at the Eastman Theatre on Nov. 7, and gave him an ovation at the close of the performance of the Franck Symphony. The remainder of the program consisted of the Overture to Weber's 'Der Freischütz,' 'Caprice on Spanish Themes' by Rimsky-Korsakoff, a Chorale 'When Our Last Hour Is at Hand' by Hassler, arranged for string orchestra by George Templeton Strong, an American contemporary, and dances from 'The Three-Cornered Hat' by de Falla. The playing of the orchestra was responsive to Mr. Iturbi's flawless conducting.

The Rochester Philharmonic gave its second evening concert with José Iturbi again conducting at the Eastman Theatre on Nov. 14. There was a brilliant audience enhanced by the many notables in the collegiate and business worlds who were in town for the inauguration ceremonies of Dr. Alan Valentine, new president of the University of Rochester. The program included Brahms's Symphony No. 1, in C Minor, Schubert's 'Rosamunde' Overture, Wagner's Prelude to 'Lohengrin' and 'Tannhäuser' Overture, Paul White's 'Five Miniatures for Orchestra,' and Strauss's 'Till Eulenspiegel's Merry Pranks.'

The final event of the induction ceremonies for Dr. Valentine took the form of a concert Nov. 15 by the 110 players of the Eastman School Orchestra, led by Dr. Howard Hanson, director of the Eastman School of Music. The program included Mozart's Overture, 'The Impresario,' 'En Saga' by Sibelius, Suite from 'Merry Mount' by Hanson, and Scriabin's 'Poem of Ecstasy.' The youthful players did exceedingly well and roused much enthusiasm in the audience.

The Lake Avenue Baptist Church inaugurated the first of a series of four concerts at the church on Nov. 12, presenting Leo Godowsky, violinist, and Leopold Mannes, pianist, assisted by an amateur orchestra conducted by R. H. Talbot. The two soloists are residents of Rochester, being connected with the research department of the Eastman Kodak Company and recently credited with discoveries in color photography. They are sons of the well-known musicians, Leopold Godowsky and David Mannes. The program consisted of Beethoven's violin sonata in F, Op. 24; Concerto in E Flat for violin and orchestra by Mozart; Concerto in A Minor for piano and orchestra (first movement), by Schumann and the Sonata for violin and piano, in A, by Franck. It was delightful music, lovingly and expertly performed, the orchestra giving adequate assistance. The large audience was very cordial.

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# The Manhattan Concert Fortnight

(Continued from page 22)

finest pieces of singing of the evening.

Mme. Ginster left the impression of a sincere and musicianly singer. She possesses some qualities that are more or less of a lost art nowadays, such as real legato and a beautiful sense of phrase. She has certain vocal shortcomings which are unfortunate and her singing of her entire recital with her nose in a book of words was detrimental. However, she definitely fills a place in the American concert field.

A word must be said about Mr. Kitzinger's extraordinarily fine accompaniments which were superlative in themselves and a decided adjunct to the vocal part of the program.

H.

## Arthur Loesser in Second Piano Recital

Arthur Loesser revealed pianism of a scholarly and sensitive order in his recital in the Town Hall on the evening of Nov. 15. The second of a three recital series 'Three Centuries of Music for the Piano-forte,' Mr. Loesser played Mendelssohn's Prelude and Fugue in E Minor, Op. 35, No. 1, Beethoven's Sonata in A, Op. 101, Schumann's 'Kreisleriana,' Op. 16, several works by Chopin, a Capriccio and Intermezzo by Brahms and the Tarantella from Liszt's 'Venezia e Napoli.'

Mr. Loesser's interpretations, as evinced in the Mendelssohn opus, are preeminently sane, thorough, and structurally sound. He gave to the Beethoven work a graceful and restrained performance, which, while not colorful, was informed with lucidity and enhanced by the self-effacement of the pianist.

Schumann's eight sketches were characterized by intimacy and honesty, for this artist permits nothing extraneous, nothing of showmanship to penetrate his conceptions, which remain characteristic of the composer and not of the medium, in this instance a pianist of many gifts and forthright musicianship.

P.

## Friskin Plays Debussy Preludes

James Friskin, pianist. Town Hall, Nov. 16, afternoon:

Sonata in C Minor, Op. 13.....Beethoven  
Sonata in F Sharp Minor, Op. 11.....Schumann  
Twelve Preludes (Book I).....Debussy  
Chromatic Fantasy and Fugue.....Bach

Mr. Friskin, a member of the faculty of the Juilliard Graduate School, is well-known hereabouts as a brilliant pianist and a musician of unerring taste. The present performance could but add to the popular estimate of his abilities. The program was a thing of much interest by itself, but not one for a player inexperienced in delicate differentiations of style. It was here that Mr. Friskin scored highest. His conceptions were ever fresh; the mood of one work or one movement never carried over into the next, yet there was none of the straining after contrasts which so often ends in burlesque.

Despite the presence of two of the most engaging sonatas written for piano, the Debussy preludes drew as much attention as anything on the list. Mr. Friskin has a remarkably intelligent feeling for this music. Eschewing fevered exoticism, he caused an invigorating breeze to course through these little pieces which affirmed their healthy vitality the while it denied parlor sophistry. Both Beethoven and Schumann flowered more luxuriously than usual by this same insistence upon freshness and the salutary junking of rusty mechanisms of interpretation.

R.

## La Argentina Returns

In radiant mood, La Argentina returned to captivate another large audience as the

second to the Town Hall Endowment Fund events on the evening of Nov. 16. Each year she brings us new dances, each year repeats the old favorites, which, no matter how many times we may have seen them, remain always fresh, always vitally recreated. Each of her four new offerings this season is markedly successful and probably due for a permanent spot in her repertoire.

The simplicity and naiveté of the suite



Kessler

Beatrice Belkin Sang a Program with the Vrionides Sinfonietta

of dances from the Argentine contrasts charmingly with the suite of Andalusian dances, so full of fire, so sparkling and crackling with vitality. Both were set to popular melodies of the regions. A 'Polo gitano,' or gypsy dance, recreates another mood and a fascinating one. But it was the impish 'La Fregonia,' to music of A' Vives, which captured the audience most completely. Another of those gamin portraits so diametrically opposed to the stately or the seductive, but which finds La Argentina so completely a mistress of its style, is deliciously drawn, with humor in every sequence and a climax that discloses the dancer in a most inelegant gesture implicating her distinguished nose and expressive thumb. The audience was convulsed.

Among the beloved older dances were the Cordoba of Albeniz, two de Falla works (the inevitable 'Ritual Fire Dance' included), the 'Madrid 1890' and the impressions of a bull fight. Luis Galve was at the piano.

Q.

## Webster Aitken in Debut Recital

Webster Aitken, pianist, Town Hall, Nov. 17, afternoon:

Tocatta in D.....Bach  
Sonata in B Flat (K.570).....Mozart  
'Diabelli' Variations.....Beethoven

An exceptional debut was that of young Mr. Aitken, but as he has been concertizing abroad, with an appearance with orchestra in Vienna among the achievements of his sojourn on the Continent, it was not surprising to find his playing such as to lift him at once out of the debut class. Only a mature artist could have hoped to cope successfully with the program he set for himself, including but three major works, one of which, the thirty-three variations on a waltz by Diabelli, has been avoided with significant persistence by pianists brave enough to essay many of the sonatas.

Mr. Aitken achieved something of a tri-

umph in the long and arduous task he set for himself in these variations. He approached them with the utmost assurance and poise. Their cumulative difficulties



Lee Pattison Gave a Benefit Piano Recital

neither troubled his fingers nor ruffled his composure. He played them with no visible signs of labor or concern, pausing judiciously at times in such a way as to enhance contrasts between segments. His grasp of structure was inerrant, his penetration to the kernel of the musical thought unflinching. The musical design was never other than firmly outlined, with the fuguetta as clearly and effortlessly traced as Leporello's first air in 'Don Giovanni.'

The program was not one to demonstrate clearly what might be expected of Mr. Aitken as an interpreter of the poetic moods of the later romantic period, but there was warmth as well as an unflagging command of technical resource in this Beethoven performance. The Bach Toccata was conspicuous for the firmness and clarity of its sculptured lines. In the Mozart Sonata the recitalist found opportunity for the employment of a more delicate style and this was realized with the same matter-of-fact surety. His tone was of attractive quality in the singing of the Adagio and he turned the concluding Allegretto with an engaging crispness. Throughout, his was playing to suggest the musician rather than the virtuoso, in its freedom from display or manneristic assertion of a personality. He was very heartily applauded.

T.

## Florence Easton Heard in Music Guild Series

Florence Easton, soprano. Celine Dougherty, accompanist. Music Guild

Series, Leonard Liebbling, commentator. Town Hall, Nov. 17, afternoon:

'Lungi dal Caro Bene!.....Secchi  
'My Mother Bids Me Bind My Hair!.....Haydn  
'Orpheus with His Lute'.....Linley  
'Gia il Sole del Gange'.....Sclatti  
'Der Tod das is die Kühle Nacht'; 'Wir Wandelten'; 'Der Schmied'.....Brahms  
'Alle Dinge Haben Sprache'; 'Ich Bin ein Harfe'.....Erich Wolff  
'The Heart of a Rose'.....Warren  
'By a Lonely Forest Pathway'.....Griffes  
'The Sleep that Flits on Baby's Eyes'.....Carpenter  
'Sea Wrack'.....Harty

This was Miss Easton's first New York appearance of the season, previous to her re-joining the Metropolitan Opera after some years of absence. All the admirable qualities of her art that have held her admirers before, the perfect enunciation in all tongues, the impeccable phrasing and the high musicianship were all present and furthermore, the voice seemed to have an added richness of color.

The Wolff songs were the most gratifying, though the Brahms items were well projected and in the earlier part of the program, the Haydn was given with charming naiveté. All the songs in English were interesting, the Carpenter especially so. Mr. Liebbling made his usual address before the program.

H.

## Beatrice Belkin and Sinfonietta Heard in Town Hall

Beatrice Belkin, soprano, and Christos Vrionides' Sinfonietta, Mr. Vrionides conductor, combined to give a program in the Town Hall on the evening of Nov. 17 that was, to say the least, well off the beaten path.

A group of early Spanish songs by Pablo Esteve, arranged by Joachim Nin; by Antonio de Literes and one unknown composer, arranged by F. S. Obradors, and the Mozart-Adam Theme and Variations, with a flute obbligato by Henrik de Vries, were among the initial songs of Miss Belkin. She possesses a light, fairly flexible voice, pleasing in tone and well-used, but without resonance or power in the lower registers and constrained in the upper.

A nucleus of the Sinfonietta first played F. X. Richter's Sinfonia, Op. 4, a charming work with a moving Andante and a mischievous third movement, Tempo di minuetto, with clarity, energy and precision.

The Stewart-Vrionides 'The Frogs' (after Aristophanes) was performed by an augmented orchestra after an introductory talk by the conductor, which was hardly necessary as the music was all too explicit. 'Ethiopian Rhythms' by Herscher-Clement-Vrionides and 'Arabian Serenade' by Psahos-Vrionides were given first performances as was a work of Saminsky's, 'Distant Airs,' a rondo of folk-chants.

Miss Belkin concluded the evening with Strauss's 'Frühlingsgedränge,' 'Im Kahn' by Hugo Wolff, Littau's 'Poem from the Chinese' and work by Szulc and Weber-Liebbling. Arpad Sandor was at the piano for the singer.

P.

(Continued on page 33)

## LONDON MADRIGAL GROUP

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## ABUNDANT CONCERT FARE IN CHICAGO

### Eight Events in Day Recall Pre-Depression Era—Audiences Are Large

CHICAGO, Nov. 20.—A Sunday afternoon like those of pre-radio, pre-depression days was celebrated here on Nov. 17, when eight concerts took place, three of them rejoicing in capacity audiences, the others with satisfactory attendance. Fritz Kreisler topped the list with Orchestra Hall sold out. The Auditorium likewise was filled with auditors for the celebration of Paderewski's seventy-fifth birthday, at which the musical participants were Sigismund Stojowski and his wife, Marie Bronarczyk, soprano, Michael Wilkomirski, violinist, and Rudolph Ganz who was one of a distinguished group of speakers.

Ted Shawn and his men dancers were observed by all who could crowd into the Studebaker Theatre, and another dance recital, that of Erika Thimey, was well attended at the Goodman Theatre. Will Blailock, a young baritone of excellent voice and personality, was heard by a large audience at Kimball Hall, while another debut was that of Mollie Opper, a young pianist of taste and talent, at Curtiss Hall. Roland Hayes, at the Auditorium, was not heard by as many as his great gifts deserved, but those present were rewarded by an unusual program which included the highly poetic interpretation of twelve of the songs from Schumann's *Dichterliebe* cycle.

#### Garden Lectures on Debussy

Mary Garden was heard in a lecture recital on Claude Debussy and Rudolph Ganz played two extensive groups of selections from the French master's piano works in the History and Enjoyment of Music series, sponsored by Northwestern University, at the Auditorium on Nov. 12. Miss Garden's account of Debussy as she knew him was engrossing and of great historical and educational value. Later she sang a

group of Debussy songs to the excellent accompaniment of Robert Wallenborn. Mr. Ganz was one of the first to introduce the music of Debussy to America, and his deep understanding of the idiom, as evidenced in playing or remarkable sensitiveness and variety of color, is to be considered as standard for the interpretation of these works. Both artists were acclaimed by a very large audience.

The Woman's Symphony of Chicago gave the first concert of its tenth season at the Studebaker Theatre on Nov. 10. The assistant conductor, Gladys Welge, gave incisive accounts of Cherubini's 'Anacreon' Overture, the Rameau-Mottl Ballet Suite, and conducted for Ebba Sundstrom's playing of Mozart's Violin Concerto in E Flat. Later Miss Sundstrom assumed the stand for a reading of Kallenikoff's Symphony in G Minor, which revealed definite progress in the orchestra's standard of performance.

Recitals have been given recently by Paul Robeson, at the Civic Opera House on Nov. 3; Edith Lorand and her Hungarian Orchestra at the Studebaker Theatre on Nov. 3; Ray Olech, baritone, assisted by Michael Wilkomirski, violinist, at Orchestra Hall on Nov. 10; and Esther Payne Muenzer, pianist, at Kimball Hall on Nov. 8.

ALBERT GOLDBERG

### Mu Phi Epsilon Chapter Opens Series in Toledo

TOLEDO, Nov. 20.—A program of modern music opened the concert series of Epsilon Chapter of Mu Phi Epsilon in J. W. Greene Auditorium on Oct. 23. Participants were Mary Van Doren, pianist, head of the music department of the Toledo Museum of Art; Corinne Rider-Reed, soprano, patroness of the chapter, and a quintet composed of Florence Fischer Miller and Cecile Vashaw, violins; Mathilde Burns, viola; Ruth Earhart, cello, and Marana Baker, piano, all local artists. Five more concerts are planned.

The old Theatre Royal in Madrid where opera is performed is to be demolished to make way for a modern opera house of large dimensions.

## DISCS: Some New Issues

SIBELIUS, Symphony No. 2 in D Major. This is an outstanding recording by the Boston Symphony, with Serge Koussevitzky again proving his special flair for the music of the great Finnish composer. Though now more than thirty years old and recognizably derivative in some of its aspects, this work retains its melodic appeal and presents interesting structural details that clearly foreshadow the later Sibelius. The orchestral playing is nothing short of superb. Victor Musical Masterpiece Series, M-272.

WIENIAWSKI, Concerto in D Minor. Here is music that electrified and charmed the senses in the days when Henri Wieniawski was an idol of audiences the world over. That there can be more than a virtuosic kinship between great artists of different periods is felt in this sparkling and caressing performance by Heifetz. John Barbirolli conducts the London Philharmonic in admirable support of the soloist and the recording is of the highest quality. One side is given to the Wieniawski Tarantelle, with accompaniment by Arpad Sandor. Victor Musical Masterpiece Series, M-275.

DONOVAN, RICHARD. Suite for Piano. An ill-sounding affair in Left idiom, comprising a Prelude, Air and Jig, earnestly performed by Edwin Gerschevski, music without a future and with a very questionable present. On the other side are two songs with string quartet by this member of Yale University's music department, entitled 'On Her Dancing' and 'Farra Diddle Dino.' These are sung by Grace Donovan. Hugo Kortschak, Harry Berman, Romeo Tata and Emmeran Stoeber are the victims of Mr. Donovan's most un-quartet like music. The disc is the current issue of New

Music Quarterly Recordings.

SCHUMANN. Toccata in C. Schumann-Liszt, 'Frühlingsnacht.' A lovely recording by Josef Lhevinne of one of Schumann's neglected works and Liszt's showy and unmusical transcription of one of the most beautiful of Schumann songs. (Victor.)

GERSHWIN. 'Rhapsody in Blue.' The newest record of Mr. Gershwin's most popular piece, played this time by the Boston "Pops" Orchestra, Arthur Fiedler, conductor. The piano solo part is splendidly, nay, thrillingly done by Jesús María Sanromá, while Mr. Fiedler and his men show that a symphony orchestra can play jazzy music to the queen's taste. The piece covers a twelve inch record and a half; the final side of the second record is devoted fittingly to a performance of the Gershwin song, 'Strike Up the Band' from his musical comedy of the same name. (Victor.)

HARRIS. 'When Johnny Comes Marching Home,' an American Overture. Roy Harris wrote this work on order from RCA Victor. The old Civil War tune has been developed in Mr. Harris's individual manner. Eugene Ormandy presents the piece with the Minneapolis Orchestra. One disc. (Victor.)

HAYDN. 'My Mother Bids Me Bind My Hair.' THAYER. 'My Laddie.' Florence Easton gives beautiful renditions of these tuneful songs of widely different eras. Mme. Easton's always impeccable diction adds much to the charm of two beautiful reproductions. Gerald Moore plays the piano accompaniments. One ten-inch disc. (Victor.)

HONEGGER. Concertino for Piano and Orchestra. The brilliant American pianist, Eunice Norton, plays this once startling composition with extraordinary technical skill and musical feeling. The orchestral part is in the capable hands of the Minneapolis Symphony, led by Eugene Ormandy. One disc. (Victor.)

a chatty, interesting style that should fulfill the intention of the work. The illustrations by Marie A. Lawson, are charming, and the introduction by Dorothy Lawton adds much to the volume. H.

## BOOKS: About Music

(Continued from page 14)  
ducted by the author on a tour made to ascertain facts and view conditions. Nothing like it has been done before; nothing more scrupulous than Mr. Thompson's procedure could be imagined. Yet the results are less moving than they should be, for the work makes not too interesting reading. However, publishers, sponsors and author may have intended it wholly as a reference work. In which case their purpose has been crowned with success.

There is a foreword by Robert L. Kelly and three supplementary statements by Howard Hanson, Harold L. Butler and Paul J. Weaver, all three members of the sponsoring committee. A.

### A Practical Miniature Music Dictionary

In 'The Kennedy Music Dictionary for Beginners' by Peter C. Kennedy, Harold Flammer, Inc., New York, has published a most practical miniature dictionary. It is, as its subtitle reads, "a foundation builder," contains 110 musical illustrations, including a chart showing how to conduct simple rhythms, a list of the orchestral instruments, a chart of degrees of dynamics, and a fine list of signs and ornaments. In short, a little book, just thirty pages and covers, that should meet with overwhelming success, especially as it is nicely printed in the Flammer manner and is available at twenty-five cents per copy. W.

Henriette Weber Re-tells Opera Stories 'The Prize Song, Stories of Famous Operas' by Henriette Weber (New York: Oxford University Press) is a collection of fifteen opera stories intended for children between the ages of eight and fifteen. In order, probably, to fix the plots in the minds of the young readers, Miss Weber, who is music critic on the New York *Evening Journal*, has provided them with sub-titles, which in the case of 'Die Meistersinger' becomes the main title.

The stories of the operas are re-told in

### A Thousand Facts About the Song Writing "Industry"

"So you want to write a Song?" (Brooklyn: Paul L. Schwartz) by Robert Bruce is an amusing little book, containing a thousand facts according to its jacket. It deals with popular song writing, properly referred to by the author in his preface as an "industry." That, indeed, it is. The book has nothing to do with how to write an art-song, or any kind of concert-song for that matter. It tells, instead things that its author knows about the construction of melody and lyrics, warns against the "song sharks" who prey on amateur song writers, tells how to proceed in getting a song published and of copyrights. It lists the principal associations of the music industry and describes the business of publishing popular songs.

Mr. Bruce is a member of the Music Publishers Protective Association and editor of *Melody Magazine*. There is an introduction by Arthur Schwartz, one of the most individual popular song writers of the day, who wrote 'Moanin' Low' several years ago and currently the music for the radio musical comedy, 'The Gibson Family,' sponsored by the gentlemen who make Ivory Soap. W.

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## Ellison Van Hoose Marks Twenty Years of Service in Houston, Tex., Church



Wiley  
Ellison Van Hoose, Musical Director of the  
First Presbyterian Church in Houston

HOUSTON, TEX., Nov. 20.—Twenty years' service as musical director of the First Presbyterian Church was completed by Ellison Van Hoose on Oct. 13. Resolutions of the church session were passed congratulating and commending Mr. Van Hoose and he was feted by his choir.

On Dec. 27 he will conduct his twenty-fifth performance of 'The Messiah' which he has presented annually and, on occasion, twice annually during his tenure. These performances enlist a chorus of 100 and an orchestra of thirty-five. Next May Mr. Van Hoose will give Verdi's 'Requiem' for the first time in Houston. Mr. Van Hoose, formerly prominent as a concert and opero tenor, now also conducts choral groups in Houston in addition to his work in the church.

Wagner's early opera, 'Das Liebesverbot,' founded upon Shakespeare's 'Measure for Measure' has recently had its first hearing in Hanover.

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## OPERA PLANS PROCEED IN PHILADELPHIA

### Metropolitan Fund Nearly Two-thirds Subscribed — Varied Concerts Attract

PHILADELPHIA, Nov. 20.—With the guarantee fund already nearly two-thirds subscribed, definite details have been announced for the return of the Metropolitan Opera Association for its first Philadelphia season since 1933-34. The season, necessarily abbreviated, will consist of four performances, on Dec. 17, Jan. 28, Feb. 18 and March 3, all Tuesday evenings, the traditional "opera night" in Philadelphia. The Philadelphia Orchestra is waiving one of its Academy of Music reservations, March 3, and will present Lucrezia Bori in its star festival series on another date to be announced.

Dr. Herbert Tily, chairman, presented operatic plans at a Union League luncheon to the boxholders and sponsors committee. In attendance also were Edward Johnson, general manager of the Metropolitan, and Mme. Bori. Mr. Johnson gave the sponsoring group the following list of works for selection of the Philadelphia repertory: 'Meistersinger,' 'Tristan,' 'Die Walküre,' 'La Rondine,' 'Tosca,' 'Manon,' 'Lakme,' 'Carmen' and 'La Juive.'

### Club Stages Pageant

The Philadelphia Music Club opened its season on Nov. 12 in the Bellevue Stratford ballroom which was thronged with an enthusiastic audience. The main feature was a pageant, 'Picturesque Women,' each episode presenting a notable woman of the past or of legend, with an appropriate musical background. Mrs. Helen Ackroyd Clare, a former president, was Pocahontas and sang three Cadman Indian lyrics, Jennie Canuso, coloratura soprano, as Jenny Lind, sang Thrane's 'Norwegian Echo' Song and the Grieg 'Solvejg's' Song; Doris Solly impersonated Pavlowa in 'Dance of the Swan'; Agnes Dix Ruber characterized Trilby, singing 'Ben Bolt'; Elizabeth Harrison offered an aria from 'Traviata' in the guise of Adeline Patti; and others participating were Julietta Powers as Mary of Scotland, Ruth Tybesky as Molly Pitcher, and Rosemary Hamilton Mueller as Nell Gynne.

An Armistice Day tableau presented Florence Nightingale, with Robert Carnwath singing 'There's a Rose that Grows in No Man's Land.' An excellent trio consisting of Helen Rowley, violinist, Irene Hubbard, cellist, and Ruth Burroughs, pianist played three of the Edward German 'Nell Gynne' dances and supplemented by Blanche Hubbard, harpist and Urma Nebenhauer, accompanied the singers and dancers of the pageant. The annual Friendship Luncheon preceded the pageant, with Mrs. Ella Olden Hartung, president, as mistress of ceremonies.

Mary Miller Mount, and Elizabeth Gest, duo-pianists, and Beulah McGorvin, contralto, were heard in a joint program on Nov. 7 in the Barclay ballroom. As usual, Mrs. Mount and Miss Gest had selected an unhackneyed program which they played with competently co-operative touch and timing. Outstanding were a group of Bach inventions, arranged by Guy Maier. Miss McGorvin revealed a warm, dark voice, usually well handled and capable of diverse emotional effects.

The Littlefield Ballet which has had numerous engagements with the old Philadelphia Grand Opera Company and at Robin Hood Dell, gave an evening of dance on Nov. 9 in the Plays

and Players Theatre, revealing skilled routine and graceful interpretation. Catherine Littlefield, the premiere danseuse, devised the choreography for most of the offerings which included 'Soiree Galante,' to music by Chopin; 'The Minstrel,' to music by Debussy, with Miss Littlefield and Thomas Cannon starring, and picturesquely set with scenery devised by Salvatore and Angelo Pinto, young Philadelphia artists; Valverde's 'Del Sacro Monte' and 'Alegrias,' colorful Hispanic dances, well performed by Carola Collings; and several miscellaneous numbers. Florence Waber was the expert accompanist.

Works by Harl McDonald, of the music department, School of Fine Arts, University of Pennsylvania, formed the program of the first of a unique series of concerts planned for the season under the auspices of the Pierre Degeyter Music Club. Each concert will be devoted to the chamber music, songs and works in smaller forms of a Philadelphia composer. The opening program, offered on Nov. 4 in the Ethical Culture auditorium, included an early trio, a later trio, a 'Negro' Quartet, a group of three 'Nocturnal' Songs, and 'Elegiac Cycle' of Four Songs. The program was presented by the Stringart Quartet, Leon Zawisa and Arthur Cohn, violins; Gabriel Braverman, viola, and Maurice Stad, 'cello, supplemented by Maurice Katz, pianist; Tillie Barmach, soprano, and Mr. McDonald, as accompanist in the songs. W. R. MURPHY

## Orchestral Concerts

(Continued from page 25)

grave and wistful memories of his childhood, with their Russian and American folk-melody reminiscences, were sonorously drawn. The heavy instrumentation of the work, including everything from xylophone to harmonicas, makes it difficult to organize into a coherent and intelligible entity. Yet the orchestra kept its big contours intact, maintained a good balance, and probed with surprising acumen the nostalgic implications of the score.

Mr. Friedberg was, as ever, an authoritative interpreter of the Beethoven Concerto. He is always in command of the stylistic demands of this music and he plays it with a brilliance which is peculiar to his type of artistry. Mr. Barzin also earned much praise for his management of the difficult accompaniment which develops some highly vexatious rhythmic problems, especially in the opening Allegro. The Viennese-Parisian sweeps of melody in 'La Valse' were well taken, but the more fragmentary portions wanted integration. R.

### Kreisler Soloist with Philadelphia Men

Philadelphia Orchestra, Leopold Stokowski, conductor. Soloist, Fritz Kreisler, violinist. Carnegie Hall, Nov. 19, evening.

'Adoramus Te' ..... Palestrina-Stokowski  
Toccata and Fugue in D Minor ..... Bach-Stokowski  
Concerto in D ..... Brahms  
Mr. Kreisler  
'Etenraku' (Japanese Music of 9th Century) ..... Konoye  
(First time in New York)  
'Rhumba' Symphony ..... Harl McDonald  
(First time in New York)

Making one of his rare appearances with orchestra, Mr. Kreisler was feted by a capacity audience, which gave him a prolonged ovation on his entrance and at the close of all three movements of Brahms's great concerto. Mr. Stokowski, once a bitter opponent of applause at concerts, has evidently revised his opinion, for he led the applause ardently from his desk. Hardly ever have we heard Mr. Kreisler play this golden music more beautifully.

As at his first New York recital of the season, he was at his best and gave an exposition of what seems to us the finest of all violin concertos that was not only comprehensive technically, tonally and interpretatively, but moving in its penetration of the spirit of song, which informs the work. Mr. Stokowski and his orchestra collaborated with him superbly, achieving a wondrously unified ensemble. It was a performance that will be long remembered, and that made us anxious to hear Mr. Kreisler in other important concertos for his instrument, the Beethoven, the Bach E Major and A Minor, those of Mozart and the still infrequently played Sibelius.

Mr. Kreisler's proclamation of Brahms's utterance completely overshadowed the remainder of the program. Viscount Konoye's setting for orchestra of old Japan music was as pleasant as it was brief and unimportant. As for Mr. McDonald's 'Rhumba' Symphony, little need be said but that it is a well written work, thematically of little distinction, scarcely better than his 'Santa Fe' Symphony played here last year by the same orchestra. Its third movement, 'Rhumba,' is attractive from a rhythmic standpoint. There is a decided emotional feeling in the Andante moderato, largely the result of its lyrical theme, which recalls far too literally the main theme of Milhaud's 'Création du Monde.' But Mr. McDonald seems unable to forget his Tchaikovsky, in general plan and instrumentation. At the close he appeared on the stage to be warmly received by the audience.

Mr. Stokowski's players exhibited much of their wonted virtuosity in all they had to play, including his very un-Bachian transcription and his very effective, but contemporary treatment for orchestra of Palestrina's devotional motet. A.

### Vladimir Dubinsky Active

Vladimir Dubinsky has been engaged as first 'cellist of the Richmond Symphony, Wheeler Beckett, conductor, and to head the 'cello department in the Settlement Music School of Philadelphia. He has also joined the faculty of the Roerich Museum Master Institute of United Art in New York.

### Romano Romani Returns from Europe

Romano Romani, well known vocal teacher and coach, returned recently from a trip to Europe, where he was visited, in Italy, by his pupil, Jose Santiago, young bass-baritone, a winner of the Caruso Memorial prize entitling him to five years' study abroad. Mr. Santiago's activities have included appearances at La Scala in Milan, and in Naples, Barcelona and other centres.

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## Passed Away



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Louis Eckstein ✓

CHICAGO, Nov. 21.—Louis Eckstein, one of America's most widely known backers of grand opera as well as an important business executive, died of pneumonia in his apartment in the Drake Hotel today. He was seventy years old. He had been the principal sponsor of the outdoor opera at Ravinia Park near here for twenty years and a member of the board of directors of the Metropolitan Opera in New York since 1932.

Born in Milwaukee, Feb. 10, 1865, Mr. Eckstein was educated in his native city. His first employment was as a messenger boy for the Wisconsin Central Railroad. He gradually rose to be general passenger agent of the road and came to Chicago when the Wisconsin Central moved its offices here.

In 1912, he became president of the Ravinia Company which was organized to prevent a large plot of ground about twenty miles north of Chicago from being turned into a cheap amusement park. Outdoor drama and symphony concerts were first given but failed to attract, so grand opera was attempted in a theatre which was roofed over but open at the sides. The company soon became one of the most important in the country.

Mr. Eckstein managed the opera seasons himself and assembled an aggregation of artists composed largely of singers from the Chicago and Metropolitan opera companies with the Chicago Symphony for its orchestra. The standard of performance was kept high and this, together with the small size of the auditorium, made a deficit inevitable. Mr. Eckstein personally met half the amount in every season and is said by 1931 to have contributed at least \$1,000,000. He once declared that the Ravinia opera was his "yacht." In 1928, he was made a Cavalier of the Order of the Crown of Italy by King Victor Emmanuel III, in recognition of his services in the cause of opera.

In April, 1932 he announced that owing to the depression and the loss of guarantors he would have to suspend the Ravinia opera that summer. It has not been resumed but shortly before his death he had made plans for its re-opening next summer.

In the drive for funds to save the Metropolitan opera in the spring of 1933, Mr. Eckstein was one of the two largest individual contributors having given \$10,000.

Mr. Eckstein resigned from his railroad activities in 1891 and was at various times connected with a chain drugstore firm, a restaurant business and a publishing organization which put out *The Red Book*, *the Blue Book* and *The Green Book*. He

was also a bank director and an official in a large millinery business.

He married Elsie Syndacker of Chicago in 1900. They had no children. Mrs. Eckstein survives him.

### Hugo Heermann ✓

MERANO, ITALY, Nov. 15.—Hugo Heermann, noted German violinist, at one time concertmaster of the Cincinnati Symphony, and for three years head of the violin department of the Chicago Musical College, died here on Nov. 6. He was ninety-one.

Born in Heilbronn in Württemberg, March 3, 1844, his natural talent was fostered from earliest childhood by a musical mother. When thirteen, he was sent, on the advice of Rossini, to the Brussels Conservatory, where he studied under Meerts, de Bériot and Fétis, graduating with the first prize in 1861. He then went for further study to Hanover, where Joachim was his teacher.

His debut had been made in 1860 in Brussels in a concerto by Meerts. In 1864 he went to Frankfurt as concertmaster of the Museumgesellschaft, making his home in that city until 1904. During that time he made numerous concert tours, taught for some years at Hoch's Conservatory, also conducted his own violin school and was leader of the Frankfurter Streichquartette, of which Hugo Becker was cellist. In 1906 he went to the United States, where he was head of the violin department of the Chicago Musical College till 1909. From 1909 to 1912, he was concertmaster of the Cincinnati Symphony under Stokowski. One of his sons, Emil, is the present concertmaster, while another son, Walter, is a member of the cello section.

In 1912, Heermann went to Geneva as the head of the virtuoso class at the conservatory in that city. Frequent leaves of absence from his various positions enabled him to make numerous tours. He is credited with having introduced the Brahms concerto in New York, Paris and in Australia. He edited an edition of de Bériot's violin method.

### George F. Dana

CINCINNATI, Nov. 20.—George F. Dana, president of the Cincinnati May Festival and a member of its chorus for forty years, died at his home here on Nov. 19. Mr. Dana was born in West Virginia in 1870 and came to Cincinnati in his childhood, was educated in Cincinnati schools and at the Massachusetts Institute of Technology. He operated the Peerless Foundry Company.

Mr. Dana joined the May Festival chorus while Theodore Thomas was its conductor and had sung at every festival since. He became one of the May Festival Association's directors many years ago and was for a long time a member of the chorus committee. He served as vice-president for a time and was made president in 1927. Among his other musical activities he was chairman of the Cincinnati Grand Opera Committee which brought the Chicago Grand Opera here and he was for a number of years a director of the Cincinnati College of Music.

In 1903 Mr. Dana married Clarissa Halstead, daughter of the late Murat Halstead, editor and newspaper publisher. Mrs. Dana, a daughter and two sons survive. One son, Marshall H. Dana, is connected with the Baldwin Piano Company in New York. Margaret Halstead, soprano, a member of the Metropolitan Opera, is Mrs. Dana's niece.

### Frances Saville ✓

BURLINGAME, CAL., Nov. 20.—Frances Saville, operatic soprano and a member of the Metropolitan at the turn of the century, died in a sanitarium here on Nov. 8, after an illness of two years.

Mme. Saville was born in San Francisco of Australian parents in 1865. At the age of nine she was sent to Hamburg to study music and painting and after a number of years study, make her debut in

Australia under the patronage of the Governor General there, in a performance of 'Elijah.' She later went to Paris and continued her studies under Mathilde Marchesi and effected her operatic debut as Juliette at the Théâtre de la Monnaie in Brussels in 1892. The following year she joined the Carl Rosa Company in England and also sang at Monte Carlo. She first appeared at the Metropolitan in 1896, and was a member of the company until 1900. She subsequently received a long contract with the Imperial Opera in Vienna.

### Richard T. Halliley

ROCHESTER, N. Y., Nov. 20.—Richard T. Halliley, a member of the vocal faculty of the Eastman School of Music, died of a heart attack while conducting a class at the school on Nov. 12. Mr. Halliley was born in Leeds, England, May 10, 1891, and studied singing under Shakespeare in London. He came to America in 1922 for a tour and after several years in Winnipeg, came to Rochester in 1924. He also conducted the Rochester Festival Chorus and the choir of the Baptist Temple.

### George William Furniss

BOSTON, Nov. 5.—George William Furniss, retired veteran traveling representative of the Oliver Ditson Co. of this city and one of the best known men in the music publishing field, died at his home in Malden, Mass., on Oct. 31, after a brief illness. He was eighty-two years old and had been pensioned by Charles H. Ditson after forty-three years of faithful service. He was a member of the National Association of Music Publishers and served for a term of years as chairman of the copyright committee of that organization.

### Albert Ulrich

CHICAGO, Nov. 20.—Albert Ulrich, orchestra manager for the Chicago Symphony from 1913 until his retirement in 1925, died here recently at the age of seventy-eight. Mr. Ulrich, who was a native of Germany, studied music in Berlin. He came to Chicago in 1880, and later joined the Theodore Thomas Orchestra, whose manager he became in 1889. He is survived by his wife, a daughter and a son. A. G.

### Alexander Winkler ✓

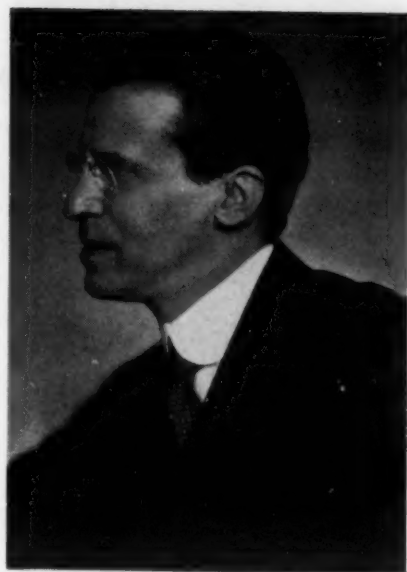
LENINGRAD, Nov. 5.—Alexander Winkler, pianist and composer, died here recently. He was born in Kharkoff on March 3, 1865 and studied law at the university there, graduating in 1887, at the same time attending the music school of the Imperial Russian Music Society. He later studied piano in Paris under Duvernoy and in Vienna with Leschetizky, taking composition at the same time in the latter city, with Navratil. From 1890 to 1896, he taught at the Kharkoff Music School and after that at the St. Petersburg Conservatory.

### Alan Gray ✓

CAMBRIDGE, ENGLAND, Nov. 15.—Alan Gray organist, composer and musicologist, died at his home here on Sept. 27. Born in York, Dec. 23, 1855, he had his first organ lesson from E. G. Monk who was then organist at York Minster. He graduated from Trinity College, Cambridge, in law in 1881 and succeeded Stanford as organist at Trinity.

### Mrs. Ida C. Wolverton

WELLSVILLE, N. Y., Nov. 20.—Mrs. Ida C. Wolverton, mother of Helen Wolverton, for a number of years accompanist and assistant to the late Herbert Witherston, died at her home here recently. Mrs. Wolverton, who was seventy-nine years old, was born in Coopers, N. Y., and came to Wellsville in 1887.



Kurt Schindler

Kurt Schindler, composer and conductor, best known in this country as organizer and conductor for seventeen years of the Schola Cantorum, originally the MacDowell Chorus, died at the Hotel Wyndham on Nov. 16, after a long illness.

Mr. Schindler was born in Berlin, Feb. 17, 1882. His early study was under Conrad Ansoerge in piano and Büssler, Gernsheim and Wolf in composition. He later attended the universities of Berlin and Munich taking courses in philosophy and music. Ludwig Thuille was his principal teacher in the Bavarian capital.

In 1902, he was appointed assistant conductor at the Stuttgart opera and the following year at the Municipal Theatre in Würzburg. He also assisted Mottl and Zumpe at the summer festivals in Munich and Richard Strauss in Berlin in the winter. Heinrich Conried brought him to the Metropolitan Opera House in 1905 where he remained for the next three seasons as assistant to Hertz. He also, in 1907, became manuscript reader for G. Schirmer, Inc.

The MacDowell Chorus was organized in 1909, and began giving public concerts the following year. In 1912, its name was changed to the Schola Cantorum and, enlarged to about 200. Composed of carefully selected voices, its scope was greatly broadened, so that it ultimately became one of the finest choral organizations in the country. Mr. Schindler introduced many novelties by contemporary composers and unearthed a large number of forgotten compositions especially of early Spanish writers, some of which proved of rare beauty. He also made choral arrangements of the folk songs of Russia, Italy and other countries. His researches in Spanish folk music resulted in his being chosen in 1922, as president of the Biennial Musical Festival of Catalonia.

When the Roxy Theatre was built in 1926, Mr. Schindler resigned from the conductorship of the Schola Cantorum to take charge of the musical end of the new enterprise. The association, however, did not prove a congenial one and he severed his connection before the opening of the theatre and directed the Musical Forum which he organized to give concerts of various kinds. He had acted as organist at Temple Emanu-El, succeeding Max Spicker, and was also one of the most expert accompanists in the field. A few years ago he became head of the music department at Bennington College, Bennington, Vt., but remained there only a short time.

Mr. Schindler married Vera Androuchevitch, a Russian actress, on Nov. 14, 1916. She died about a year later. His only surviving relative is said to be a brother, Ewald, now living in Spain.

Besides a number of original songs, Mr. Schindler edited several collections of Russian music, notably 'A Century of Russian Song,' two of Spanish and one of Finnish music. He edited Spanish sacred motets which he had discovered, and other similar works. He also wrote numerous articles on music and musicians.



## Schools & Studios

### La Forge Pupils Give Unique 'Erking' Over Radio

A unique performance of Schubert's song, 'The Erlking' was heard over the Columbia Network on the evening of Nov. 12 on the Packard Hour in which the various characters in the song were taken by different singers. Lawrence Tibbett sang the part of the father, Mabel Miller Downs and Elizabeth Andres were the narrators, Santo DiPrimio sang the part of the Erlking, and Lawrence Dunn, boy soprano, the part of the child. Frank La Forge made the translation and all of the singers were exponents of the La Forge vocal method.

### Erno Balogh Active Coaching in the East

Erno Balogh, accompanist for Lotte Lehmann for the last five seasons, is coaching in New York this season, as Mme. Lehmann's tour is keeping her principally in the East. Mr. Balogh's activities during the past summer, his first in New York, included a course in interpretation in White Plains. Among his pupils was William Mercer, baritone, who was soloist in August with the New York Civic Symphony and who will sing Mephisto in the White Plains production of 'Faust.' Another pupil, Anecita Shea, who was a Naumburg winner last spring, was heard in September over WABC.

Jalna Paull, another pupil, sings every Friday over WINS. In the recent MacDowell Club competition, two of his pupils participated. Renee Norton, mezzo soprano, was one of the winners.

### Marguerita Sylva Presents Pupil in Recital Program

Madeline Eckhardt, soprano, pupil of Marguerite Sylva, was presented in recital at Mme. Sylva's residence on the afternoon of Nov. 10. Miss Eckhardt gave a highly artistic performance in a program which included an aria from 'Mignon,' two song groups by American composers and a final miscellaneous group in French, Japanese, German and Spanish as well as a number of encores. Corinne Wolersen was the accompanist.

### Amy Ellerman and Harry McKnight Soloists at Organ Recitals

Amy Ellerman, contralto and teacher of singing, was heard as soloist at an organ recital by George William Volkel in Emmanuel Baptist Church, Brooklyn, N. Y., on Nov. 18, offering works by Bach and Schubert. Miss Ellerman's artist

pupil, Harry McKnight, tenor, who has just been engaged as soloist in the same church, was soloist at the first of the series of organ recitals on Nov. 4.

Irene Dunne, who sang the role of Magnolia in the stage version of 'Show Boat' for seventy consecutive weeks, is in New York conferring with Oscar Hammerstein II on the screen version of the piece and also to take a daily lesson with Miss Ellerman.

### Carl Roeder Presents Pupils in Carnegie Hall Studio

Pupils of Carl Roeder, teacher of piano, were heard in his studio in Carnegie Hall on the evening of Nov. 15. Those taking part included Otto Schlaaf, Robert Riotte, Sylvia Melnick, Ruth Kaufman, Sarah Hill, Doris Friedrichs and Katherine Braun.

### Hazel Dieseth Schweppe Joins Faculty of Chicago Conservatory

CHICAGO, Nov. 20.—Hazel Dieseth Schweppe, soprano, returns to Chicago after several years of successful activity in other sections of the country, to join the faculty of Chicago Conservatory. She was associated for some time with the MacPhail School of Music, where she still acts in the capacity of guest instructor.

### Chicago Musical College Events

CHICAGO, Nov. 20.—A series of regular Saturday afternoon programs will be given throughout the school year in the Little Theatre by the Junior Department. The committee consists of Merle West, Helen Curtis, Julia Carruthers, Lauretta McInerney O'Brien and Max Fischel. The first recital, on Oct. 25, was by pupils of Berenice Jacobson, Dorothy Crost, Lauretta O'Brien, Meda Steele, Eudora Harbers, Max Fischel, Rose Schwartz and Alma Anderson.

Ellen Hougensen and Marion Jaffray, artist pupils of Rudolph Ganz, gave three duo piano recitals last month.

Esther Payne Muenzer, from the studio of Silvio Sciantoni, appeared in recital in Kimball Hall, on Nov. 8.

## New York Concerts

(Continued from page 29)

### Helen Lanier Sings at Barbizon-Plaza

Helen Lanier, soprano, appeared at the Barbizon-Plaza in recital on the evening of Nov. 18 in a program that was well-built and offered the singer opportunities to display her linguistic as well as musical abilities, with the exception of Brahms's 'Sapphic Ode' and Respighi's 'Nebbia,' which are better suited to a contralto voice.

Many schools of composers were represented on the list, which began with a Gluck aria from 'Orfeo,' 'Gli Sguardi Trattanti,' and ranged from Bach, Schumann, Brahms and Grieg, to Debussy's 'Beau Soir,' Ravel's 'Air de l'enfant,' and songs by Hahn and Poulton.

Ettore Panizza's 'Gustave,' was followed by a notable bracket of songs in English. Delius's reverie 'Twilight Fancies,' Vaughan Williams's 'Linden Lea,' Hagerman's 'At the Well,' and Griffes's 'We'll to the Woods and Gather May.' The audience was very friendly and warmly applauded Miss Lanier and her proficient accompanist, Fritz Kitzinger. P.

### Lee Pattison in Benefit Recital

Lee Pattison, pianist, Town Hall, Nov. 18, evening:

Rondo, Op. 51, No. 2.....Beethoven  
Sonata, Op. 2, No. 3.....Beethoven  
Sonata in B Flat Minor.....Chopin  
Song with Four Variants.....Pattison  
(First time)  
"Lippies the brook".....Pattison  
Two Etudes.....Pattison  
(First time)  
Prelude in E Flat, Op. 23, No. 6.....Rachmaninoff  
"The Irish Washerwoman".....Sowerby

Mr. Pattison, a pianist whose technical equipment is accepted without reservation, proved to be far from conventional-minded

in his interpretations. Following the initial exercise in manual dexterity, he played Beethoven's towering sonata with a rare exuberance, invested it with inimitable abandonment, and in the Scherzo;—Allegro, so analogous to corresponding movements in several of the symphonies, exhibited the moods and crashing contrasts peculiar to the symphonist of the larger works.

Mr. Pattison's phrasing was shapely and formed with care, his sense of dynamics acute and the compass of his tone admirably large in scope, consequently when the Chopin Sonata, more finely grained than the preceding Beethoven, was not performed with quite the desirable subtlety it was something of a disappointment. In the Scherzo however the pianist succeeded ably in conveying an atmosphere that was alternately lyric and macabre.

Mr. Pattison's new works, the Song with Four Variants, and Two Etudes, were received with marked applause. The recital was a benefit for the Sarah Lawrence College scholarship fund. P.

### Roman Totenberg, Violinist, Makes New York Debut

Roman Totenberg, violinist, Arpad Sandor, accompanist. Town Hall, Nov. 19, afternoon.

'La Folia'.....Corelli-Totenberg  
Sonata, G Minor.....J. S. Bach  
Sonata, D Minor.....Brahms  
'Deux Mythes': 'La fontaine d'Arethuse';  
'Narcisse'.....Szymanowski  
Caprice, No. 24.....Paganini  
'Saeta'.....Joaquin Nin  
'Granadina'.....Joaquin Nin  
Polonaise, D Major.....Wieniawski

A violinist of solid attainments and one with a long record of public appearances behind him in Europe, Mr. Totenberg made his New York debut after having been introduced to the American public in Washington. From the national capital he brought the Stradivarius which was played upon by Nicholas Longworth, the former Speaker and son-in-law of ex-President Theodore Roosevelt, who was once a member of the Boston Symphony. This the violinist used to tonal advantage in his first New York program.

Mr. Totenberg's performance of his own editing of 'La Folia' gave clear indication at the outset of what was to follow. A cardinal asset was his straightforward musicianship, united with the seriousness of his approach to the compositions performed. Though the program included a liberal share of fiddistic difficulties, Mr. Totenberg's style was never a showy one. His technique was of the substantial rather than the glittering order.

Bach's unaccompanied Sonata in G Minor was presented with a firm grasp of structure, if with some minor discrepancies of

intonation in chord passages. To the Brahms D Minor Sonata the recitalist brought playing of an increased warmth. Honors in this performance were fairly divided between Mr. Totenberg and Mr. Sandor, whose accompaniments throughout were of a high order. Of special interest among subsequent numbers were those by the violinist's compatriot, Szymanowski, who, it is recalled, dedicated a concerto to Mr. Totenberg.

In the personal style of his playing, the violinist suggests his mentor, Carl Flesch. Generally speaking, his tone was in contrast with what in some quarters is described as "the vibrato school." O.

### Frederic Langford Sings in the Town Hall

Frederic Langford, tenor, appeared in the Town Hall in recital on the evening of Nov. 19. For his opening group he sang two arias by Handel, and two Schubert Lieder 'An Die Musik,' and 'Die Stadt,' followed by Liszt's 'Es muss ein Wunderbares sein,' Trunk's 'Mir Träume von einem Königskind,' and Strauss's 'Allerseelen' and 'Zueignung.'

Mr. Langford's voice is as yet untrained and, unfortunately, inadequate to cope with the majority of the songs on his program. Works by Hyde, Bagby, MacFayden, Walther, three Duparc songs and the Air des 'Noces d'Or' concluded the recital. Seneca Pierce was the accompanist. P.

MABEL AND MARJORIE BEDDOE, contraltos. Harry Oliver Hirt, accompanist. Barbizon, Nov. 5, evening. Program of duets, and solos by Mabel Beddoe. Works principally spirituals and folk songs.

CREIGHTON ALLEN, pianist. Steinway Hall, Nov. 10, afternoon. Beethoven's 'Appassionata' Sonata, a Grieg Ballade, a group by Liszt and shorter pieces.

HAROLD KOHON, violinist. Ethel Evans, accompanist. Barbizon, Nov. 12, evening. Handel sonata and original works and transcriptions by various composers.

EDWARD FRENCH, pianist. Barbizon, Nov. 17, afternoon. Group of Chopin and works by Bach, Beethoven, Albeniz, Rachmaninoff and Dohnányi.

BESSIE TRENT, coloratura soprano. Gerald Quinlan, flute player. Duncan Scarborough, accompanist. Steinway Hall, Nov. 18, evening. Arias by Handel, Saint-Saëns and Massé, several with flute obbligato. Songs in English and spirituals. Flute solos by Mr. Quinlan.

MARGARET HENDERSON SMITH, soprano. Pauline Morgan accompanist. Barbizon, Nov. 19, evening. Arias from 'Mignon,' 'The Marriage of Figaro,' 'La Forza del Destino' and others by Haydn and Handel. Songs in French and English.

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## Ballet Russe Seen With Philadelphia Forces

(Continued from page 5)

were also identical, but with different solo dancers:

'The Three Corners Hat'.....de Falla  
'Shéhérazade'.....Rimsky-Korsakoff  
'Polovtsian Dances'.....Borodin

The conjunction of two notable organizations, each of primary distinction in its field, drew enormous audiences to the events and for the first time since the depression, hundreds were turned away in the face of sold out houses. The ballet seemed to find in its superb accompaniment a new and zestful inspiration of its most distinguished achievement. In such plethoric richness of colorful and spectacular dancing, with exquisiteness of figuration and rhythmic accuracy of timing, with significant miming and sheer grace in abstract mobility, it is difficult to single outstanding numbers from the general meritoriousness. Most interest was in the 'Shéhérazade,' not witnessed here for twenty years since the last Diaghileff tour, in the attempted fusing of symphony and dancing in the interesting abstraction of Massine's choreography for the Brahms Fourth, a novelty here, and in the indigenous and high coloration, both musical and tempo-chorean, of de Falla's 'El Sombrero de tres Picos.' An added number for the gala concert was 'Le Spectre de la Rose,' after Theophile Gautier's poem, danced beautifully to Weber's 'Invitation to the Waltz.'

### Program for Forum

It was ballet week in Philadelphia for in addition to the four appearances with the orchestra, Col. de Basil's organization, under the tour management of Sol Hurok, opened on Nov. 11 with a program for the Philadelphia Forum, and gave its own public appearances on Nov. 13 and 15 and the afternoon of Nov. 16, all of them heavily patronized. The very competent orchestra, based on the skeleton orchestra carried on tour, was supplemented by a large number of Philadelphia men, and had two excellent conductors in Erem Kutz and Antal Dorati. For the Forum was given the orientally sensuous 'Thamar,' new here, 'Cotillion,' and the spectacular 'Aurora's Wedding,' which affords an exposition of all the graces of the classic ballet. Other works were 'The Hundred Kisses,' music by Frederic Erlanger; 'The Midnight Sun,' danced to music from the festival scene of Rimsky-Korsakoff's 'Snegurochka,' 'Les Presages,' danced to Tchaikovsky's Fifth Symphony, 'Carnaval,' danced to an orchestrated version of the Schumann piano suite, and the American ballet, 'Union Pacific,' libretto by Archibald MacLeish, music by Nicholas

Nabokoff and choreography by Leonide Massine, which had its world premiere

in this city two seasons ago.

Massine, Lichine, Danilova, Baronova, Hoyer, Riabouchinska and Toumarova alternated in the principal roles and received ovations at each performance.

W. R. MURPHY

## MUSIC IS NOT CAVIAR TO THIS GENERAL



General John J. Pershing (Left) Expressed Himself as Honored by Evangeline Latham's Dedication to Him of Her New Piano Piece, 'Armistice Day.' The Composer is Here Shown (Centre) on a Visit to the General's Sister, May Pershing, in Lincoln, Neb.

## Chicago Enjoys Several Favorite Operas

(Continued from page 10)

vital and commanding. Mr. Weber conducted.

'Martha' no doubt still has its sincere admirers but for many local patrons the work itself is of less importance than the opportunity it gives Edith Mason to sing 'The Last Rose of Summer.' The luscious tone and the lingering beauty of phrasing which so often in the past have excited audiences were again in evidence in Miss Mason's singing of the ballad on Nov. 6, though the artist was said to be suffering from a cold. Otherwise the charm and youthfulness of this Martha were as potent as ever. Mr. Chamlee was also indisposed and singing under difficulties, though they were not apparent enough seriously to hamper his performance. Virgilio Lazzari was in prime form, which meant cleverly diverting comedy and masterly bass singing. Pompilio Malatesta offered an expert characterization of senility as Sir Tristan and the cast further included Miss Barova, Mr. Jencks, Alice Mary Baenziger, Ruth Mills, Miss Bartush, Teodor Lovich, Maude Key Shelton, and Paul Pence. Gennaro Pani conducted.

'La Bohème,' on Nov. 13 offered Jean Tennyson opportunity to renew the excellent impression made in her debut in the same role of Mimi last season. Miss

Tennyson's voice is of lovely quality, ample in power, and an attractive genuineness of feeling informed her handling of the grateful Puccini phrase. Historically she added several pertinent details to the well worn pattern. Mr. Tokatyan was in his best voice and reveled in the ample opportunities of the score. Carlo Morelli sang Marcello brilliantly and there was a new and lively Musetta in Lola Fletcher. Others in the cast were Messrs. Lazzari, Malatesta, Cavadore, Engelman and Berardinelli. Mr. Papi conducted.

'Il Trovatore' at popular prices accounted for an almost sold out house on Nov. 9. Anna Leskaya had her second role with the company in Leonora, revealing a thoroughly ripened vocal and artistic equipment, entirely equal to the heroic demands of the part. Bold and brilliant singing was also offered by John Pane-Gasser as Manrico. Miss La Mance's Azucena was vehement and Mr. Morelli was cordially greeted on his season's return to the company, finding especial popularity for his treatment of 'Il balen.' Mr. Lazzari's brief moment was outstanding, as usual. Dino Bigalli, the chorus master, conducted.

ALBERT GOLDBERG

## LARGE OMAHA AUDIENCE AT FLAGSTAD RECITAL

Friends of Music Hold First Meeting of the Season—Sunday Concerts  
Continue

OMAHA, NEB., Nov. 20.—Kirsten Flagstad, soprano of the Metropolitan Opera, gave a recital under the auspices of the Tuesday Musical Club in Central High School Auditorium recently. The event due to be held at Joslyn Memorial was over-subscribed and the locale shifted to the Central Auditorium to provide better accommodations. Mme. Flagstad sang Scandinavian songs, Lieder by Schumann, excerpts from Wagner and works in English. Edwin McArthur was the accompanist.

The Friends of Music held their first meeting of the season at the home of Mrs. W. A. C. Johnson on Nov. 6. Mrs. L. F. Crofoot played works by Bach, Beethoven, Brahms, Scarlatti and Chopin. Martin Bush and Esther Leaf, organists, assisted by Fred Ellis, baritone, and the Cathedral Choir of Fremont were heard at recent Sunday concerts at Joslyn Memorial. The Omaha Clef Club heard an excellent program on Nov. 10. A group of songs was sung by Mabel Allen Smith, soprano, followed by the Tchaikovsky Trio in A Minor, Op. 50, brilliantly performed by Truman Morsman, violin; Bettie Zabriskie, 'cello and Martin Bush, piano.

E. L. W.

## Chicago Concerts

(Continued from page 11)

twenty-year-old 'Adventures in a Perambulator.' Mr. Carpenter was loudly acclaimed when called to the stage.

Miss Garbousova achieved another emphatic success appearing at the concerts of Nov. 14 and 15. The program:

American Overture, 'When Johnny Comes Marching Home'.....Roy Harris  
(First time in Chicago)  
Symphony in B Flat, Op. 20.....Chausson  
Concerto in D, Op. 101.....Haydn  
Miss Garbousova  
Symphonic Waltz, Op. 8.....Stock

Miss Garbousova offered a careful and restrained reading of the Haydn concerto, beautiful in tone and meticulous in phrasing. But it was in the freer music of the Tchaikovsky Variations, which she again added to the program, that her sensational qualities were revealed.

The program's novelty, 'When Johnny Comes Marching Home,' failed to evoke more than half-hearted approval. Mr. Stock read the Chausson superbly and sent everyone home in high spirits after his infectious Symphonic Waltz.

A. G.